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Doctor WHO MAGAZINE™

No.139 • AUGUST 1988

TIMELORDS
RECORDS TO BE WON

ARCHIVES
WARRIORS' GATE

SOPHIE ALDRED
◇ *ACE INTERVIEW* ◇

MATRIX DATA BANK

TIME TWISTER

Our first question this month comes from S. Sinnors from Nottingham who writes with an interesting question about *Attack of the Cybermen*. In *Tomb of the Cybermen,* it was made reasonably clear that the archaeologists were from Earth and were therefore from a time when interplanetary travel had been discovered. Yet in *Attack of the Cybermen,* the tombs were blown up in 1985, long before such travel was possible, so what were the archaeologists excavating in *Tomb of the Cybermen?*

This question touches on an aspect of *Attack of the Cybermen* that may have been missed by many casual viewers. The action set on Earth was all in 1985, but the action on Telos was far into the future. This is because the Cybermen, as was explained in the story, had captured a Timeship when it arrived on Telos and had formulated a plan to make Halley's comet crash into Earth in 1985, thus ensuring that Mondas would not be destroyed when it arrived in 1986 (this being the plot of the first Cyberman adventure in 1966, *The Tenth Planet).*

Because all the Telos action was in the future, it could have been after the archaeologists' visit in *Tomb of the Cybermen.* This would also explain why there were no Mark VI Cybermen in *Tomb of the Cybermen* – all that came later.

SOLILOQUY POSER

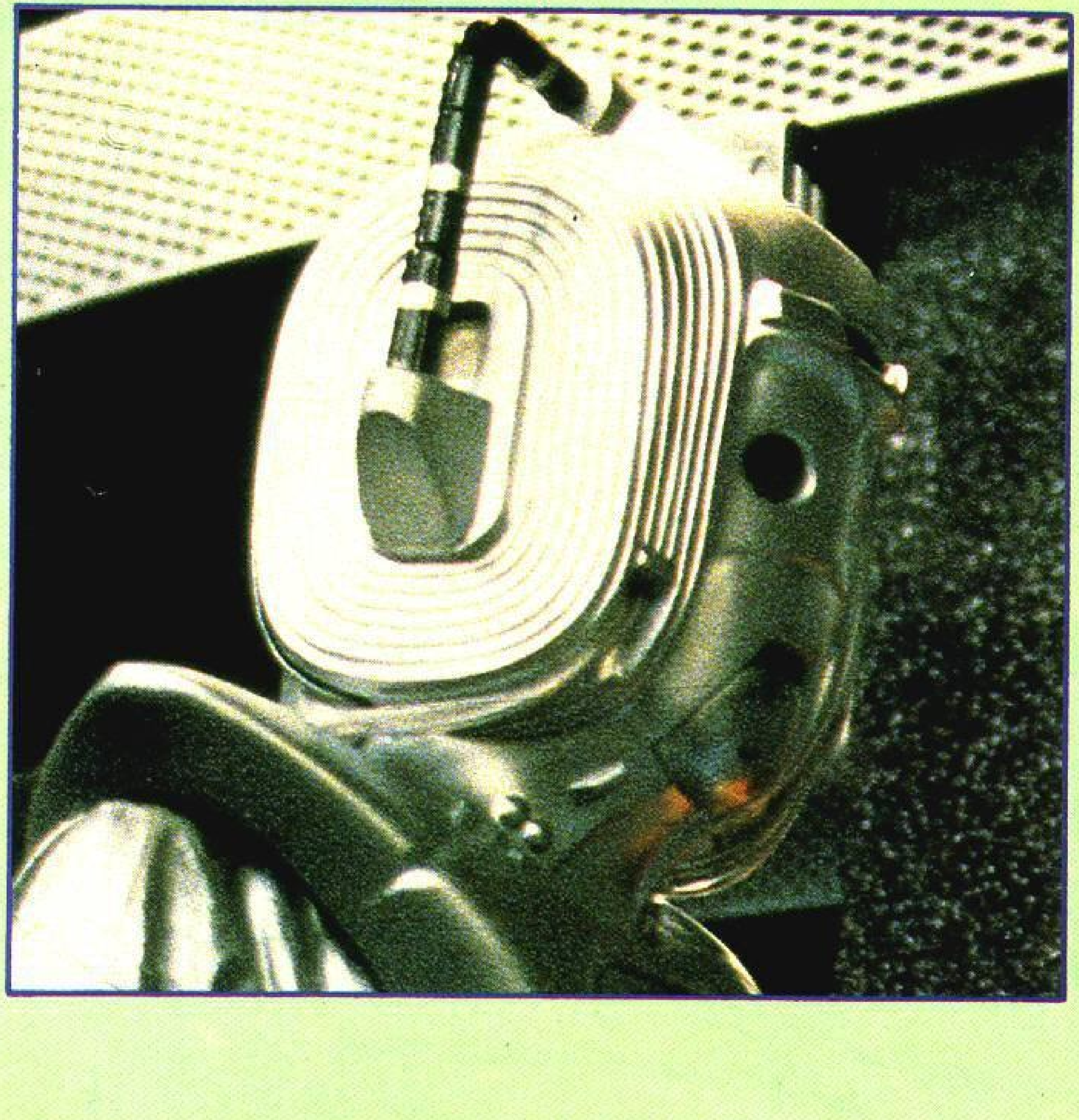
Mr. Sinnors also asks about the Doctor's Soliloquy at the end of *The Massacre* as it does not appear in the novel. It went as follows. Steven decides to leave the TARDIS in disgust at the Doctor's seeming lack of regard for human life in sending Anne Chaplette to almost certain death:

Steven: "If your researches have so little regard for human life then I want no part of it."

Doctor: "Your mind is made up?"

Steven: "Goodbye."

Doctor: "My dear Steven, history sometimes gives us a terrible shock. And that is because we don't quite fully understand. Why should we? After all, we're all too small to realise its final pattern. Therefore, don't try and judge it from where you stand . . . I was right to do as I did. Yes, that I firmly believe."



Steven leaves the TARDIS.

Doctor: "Oh, but after all this time he cannot understand . . . I dare not change the course of history. Ah, but at least I taught him to take some precautions. He did remember to look at the scanner before he opened the doors. And now . . . they've all gone . . . all gone. None of them could understand . . . not even my little Susan . . . or Vicki. And as for Barbara and Checkerton . . . Chesterton. They were all too impatient to get back to their own time. And now . . . Steven. Perhaps I should go home, back to my own planet. But I can't . . . I can't."

This is a very moving little scene, where the Doctor's need for companionship is developed and his alienness emphasised – writing that perhaps could only have been for the First Doctor.

DATA COILS EXPOSED

Two questions about the Tom Baker story that really blew the lid off the Time Lords, *The Deadly Assassin.* First, Matthew Goodall from New Zealand writes to ask about the Time Lords' Data Coils. He wants to know what they are, what do they do and why the Time Lords are so touchy about them?

Taking the questions in order, firstly, the Data Coils were only ever mentioned in *The Deadly Assassin,* and were the means by which the Time Lords stored information about themselves. There was one Data Coil per Time Lord and together they formed a sort of central registry of Time Lords. Therefore they were naturally wary about people tampering with them – rather like amending your computer records to show false information.

The second questionner is Simon Farquhar from Upminster in Essex who wants to know the names of the actors who played the various protagonists during episode three – the bi-plane pilot, the Samurai, the Surgeon and so on. Unfortunately I have not been able to positively identify the actors concerned, however, in the BBC Documentation for this episode it lists, for the location work, as well as Tom Baker and Bernard Horsfall (who played Goth), Terry Walsh and Eddie Powell as stuntmen and so therefore it could have been any of these four actors playing the various roles. I would suspect that Bernard Horsfall played the Clown and the Surgeon but for the moment you can take your pick of the others.

EPISODE ENDINGS

Moving on to video releases now, and with the BBC releasing the tapes as compilations, some of you want to know where the original episode endings were. So here are the ones for *Death to the Daleks* and *Pyramids of Mars:*

Death to the Daleks

Episode 1 – Another spacecraft lands and its occupants are revealed to be Daleks. The lead Dalek orders the humans to be exterminated.

Episode 2 – Investigating the passages under the Exxilon city, the Doctor comes across a living room which spits death at him.

Episode 3 – Inside the city, the Doctor and Bellal walk down a corridor. The Doctor pulls Bellal up sharply when they reach a grid-pattern on the floor.

Pyramids of Mars

Episode 1 – The servant of Sutekh has arrived and gives Namin the gift of death by clutching his shoulders.

Episode 2 – The mummies attack the lodge where the Doctor, Sarah and Laurence are hiding. One of them bears down on Sarah.

Episode 3 – The Pyramid rocket explodes, watched by Sutekh. He turns to the Doctor and green light slams the Doctor into the wall.

Still on the subject of *Pyramids of Mars,* Thomas Pepper from Hatfield in Hertfordshire asks if the opening shot of the excavation was specially filmed or not. No, it was a piece of BBC stock footage.

T.P. McKenna and company on location for *The Greatest Show in the Galaxy*. Season 25 News, Page 4.

"This is the moment I get a real feeling of job satisfaction."

The Collector

Except it isn't: I really hope that our increased news coverage this issue, along with new photographs, more writers and special ***Doctorin' the Tardis*** competition will make up for the shock of an increase in cover price. Higher production costs have finally come to a head after a year, and we make the rise with the greatest reluctance.

We do have plenty of material in forthcoming issues to still make this the best, and the **only** official ***Doctor Who*** magazine on the market. As the new season draws closer, we have some fine interviews with stars and production staff on the schedules. An exclusive poster offer for ***Doctor Who*** readers appears next month, along with more competitions to follow, top quality comic strip stories and much more!

Back to better things: we'll be interviewing the Seventh Doctor, **Sylvester McCoy**, shortly and we need your questions to put to him. Send them in on a postcard to our new address (see Letters Page), and you may well be one of the lucky ones to have their question put to him. All questions to us by **11th August** please, and the earlier the better. Right, let's get on with it!

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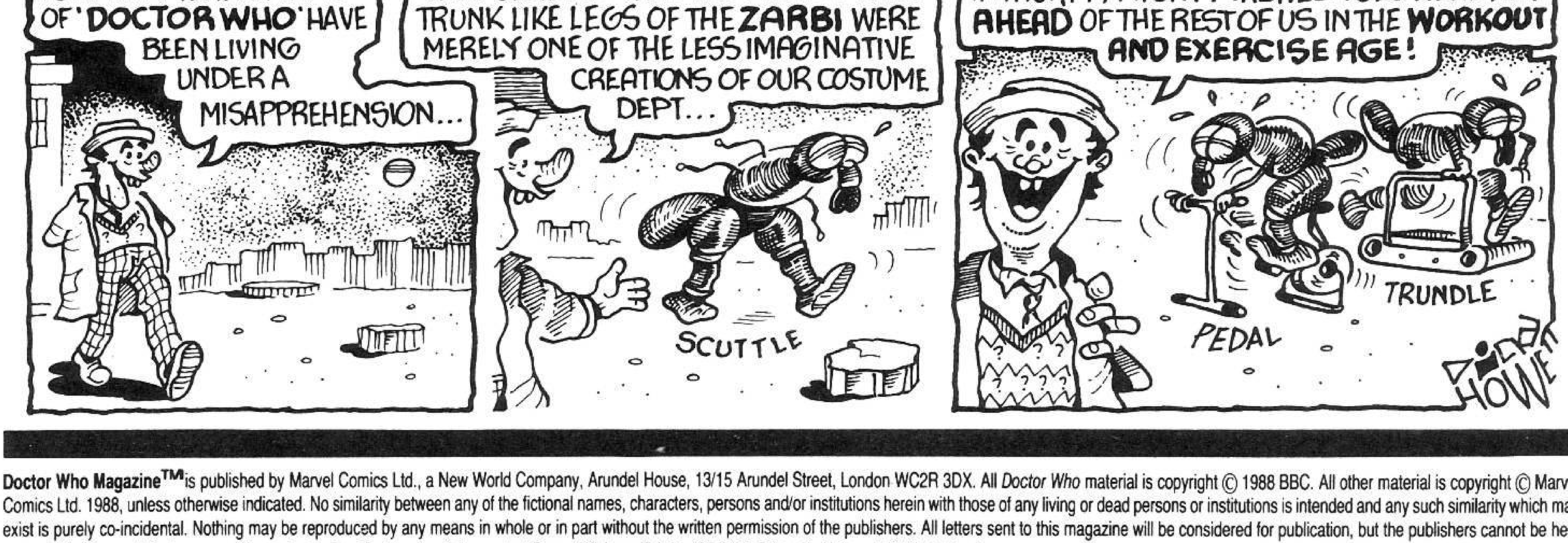
On the Cover: Elisabeth Sladen and Tom Baker in a scene from *Masque of Mandragora*. Sophie Aldred photographed by Steve Cook

DOCTOR WHO? by Tim Quinn & Dicky Howett


FOR MANY YEARS, FANS OF 'DOCTOR WHO' HAVE BEEN LIVING UNDER A MISAPPREHENSION...
THEY BELIEVED THAT THE MIGHTY TREE-TRUNK LIKE LEGS OF THE ZARBI WERE MERELY ONE OF THE LESS IMAGINATIVE CREATIONS OF OUR COSTUME DEPT...
SCUTTLE
IN FACT, MY MIGHTY THEWED FOES WERE WAY AHEAD OF THE REST OF US IN THE WORKOUT AND EXERCISE AGE!
PEDAL
TRUNDLE
DICKY HOWETT

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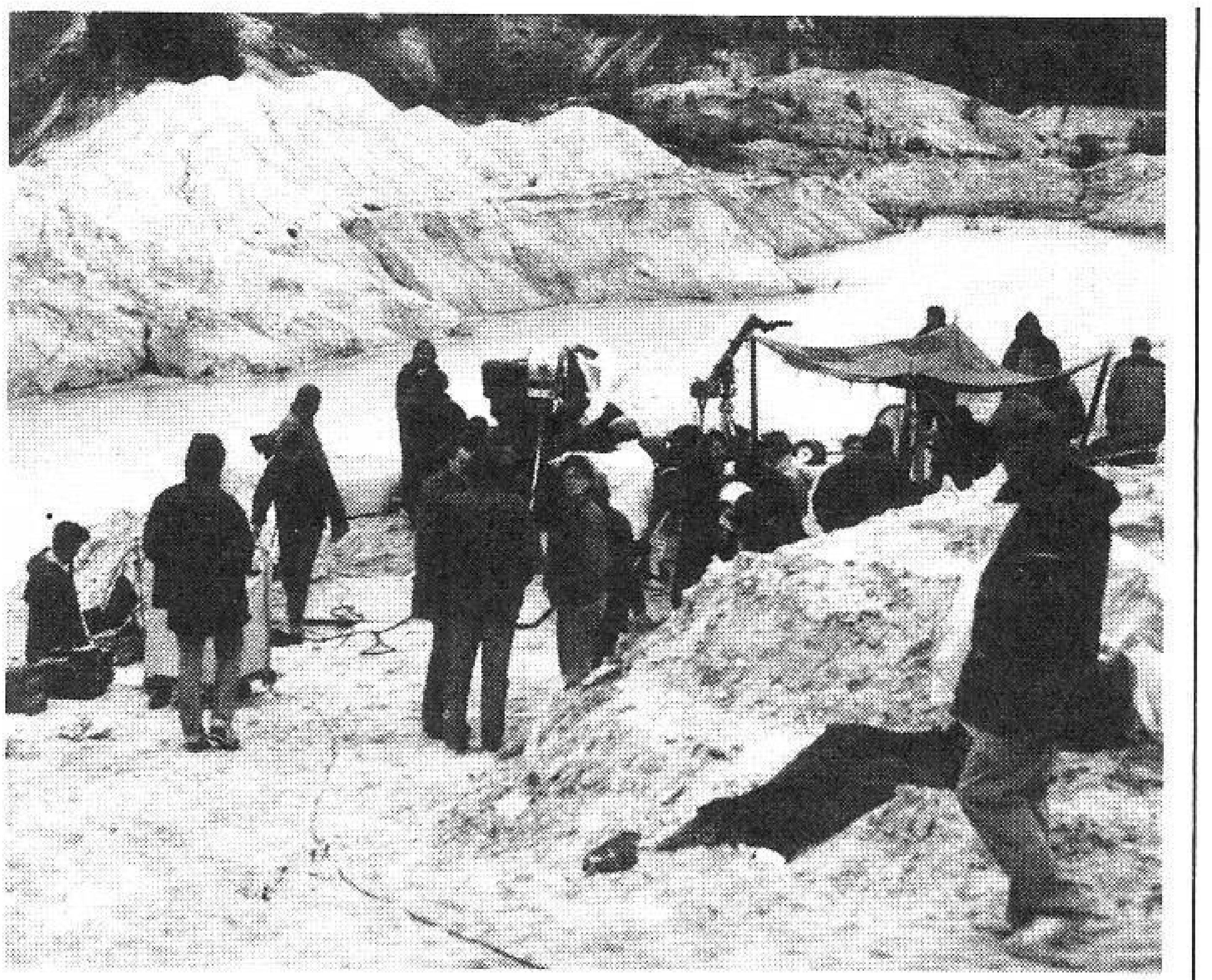
Gallifrey Guardian



The pace quickens: filming for *The Greatest Show in the Galaxy* in progress in Dorset in early May.

SEASON 25: *GREATEST SHOW* SAVED!

The discovery of asbestos in BBC Television Centre Studios in May nearly caused the cancellation of *The Greatest Show in the Galaxy*. The story was rescued by Producer John Nathan-Turner and production staff with some rapid re-scheduling and filming of the remaining scenes for the story in a marquee away from the BBC at Elstree Studios.

Asbestos was found in the roof of the television studios and the BBC had to move rapidly to remove this dangerous substance, once the discovery was made. The turmoil this caused was quickly reflected in transmitted material; at one point, the chat show *Wogan* was being recorded in the reception of BBC Television Centre in Shepherd's Bush. Off-screen, a number of television programmes being recorded for the autumn came under threat of cancellation, as filming in the eight Television Centre studios ground to a halt.

The *Doctor Who* Production Team worked swiftly to avoid *Greatest Show* becoming a story that would join Tom Baker's *Shada* in the archives as an unfinished story, with recording running into the rehearsal schedules allotted for *Silver Nemesis* at the beginning of June.

The final story for the season has been changed from simply *Nemesis* to *Silver Nemesis*, to reflect the return of the Cybermen, one of the Doctor's most popular foes. Further cast news for *The Greatest Show in the Galaxy* is the addition of T.P. McKenna, playing the Captain. Chris Jury, sidekick to Lovejoy, will also be appearing as Dead Beat. John Nathan-Turner describes *Greatest Show*, which has been written by Stephen (*Paradise Towers*) Wyatt, as Season 25's 'oddball' story.

FORD PERFECT?

Love it or hate it, there's no way you will avoid hearing *Doctorin' the TARDIS* by The Timelords in Britain this summer. This Gary Glitter-style chant song from KLF Communications (Record Number KLF 003), has been adopted wholeheartedly by Radio One and rose rapidly up the charts after its release. The band also appeared on *Top of the Pops*.

The combination of glam rock, various of *Who* sounds and the *Doctor Who* theme proved an instant success, and if that isn't enough hype, the lead singer of the band is true to his name, Ford Timelord – he *is* a Ford, an ex-Detroit police car to be precise. He also claims he can time travel, "But I don't really want to talk about this at the moment," he said. Entering into the spirit of things that you'd expect from a band with connections to The Justified Ancients of Mu-Mu, **DWM** talked to Ford Timelord about his record.

Describing himself as a child of the Seventies, Ford says he wanted to put his favourites all together – Gary Glitter, *Doctor Who* and the Daleks. His favourite Doctor is Jon Pertwee, and the police car admits to some attraction to that particular incarnation's Edwardian roadster, Bessie. "I'm also attracted to K9 for some reason, but I hope that it's just because he's mechanical."

He keeps his associate band members in line with all the charm of Borusa on a good day, re-naming them Timeboy and Lord Rock, and keeping them firmly in the background while Ford does all the interviews and behaves in a a generally star-like way.

TIMELORDS COMPETITION!

Ford has kindly 'signed' twelve copies of this excruciatingly catchy single for us to give away (i.e. he's run his tyres over the covers!) Just write in and tell us: a) in which story the TARDIS lands on a famous building in New York; b) the name of the building and; c) the actor who meets a Dalek on the same building. Postcards only please, to **TIMELORDS COMPETITION,** *Doctor Who* Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. **Entries by 1st September, 1988**. The Editor's decision is final.

The Timelords may be appearing at Radio One roadshows over the summer. More news as we get it.

TO SERVE AND PROTECT

UNITED STATES *WHO* DOCUMENTARY PLANNED

The Public Broadcasting Station WNJT will be making a one hour documentary on *Doctor Who*, concentrating on the all-location story, *Silver Nemesis*, which was recorded at Arundel Castle in Kent in June. The New Jersey Network have already made two *Who* documentaries in the past; this project is backed by Lionheart Television International, who market *Doctor Who* in the U.S.A. Over fifty PBS stations currently broadcast *Doctor Who* in the United States.

WARTIME!

The independently produced UNIT story *Wartime* will be released on August 10th. It stars John Levene, reprising his *Doctor Who* role of Sergeant Benton in an intriguing ghost story, shot entirely on location over three days around Lord Leverhulme's estate in Lancashire.

The thirty-five-minute video is produced and directed by Keith Barnfather, whose company Reel Time Pictures have released several video interiews with *Doctor Who* stars under the Myth Makers banner. The release was delayed for technical and editing reasons – longtime readers will recall **DWM** ran a feature on the project in **Issue 129**.

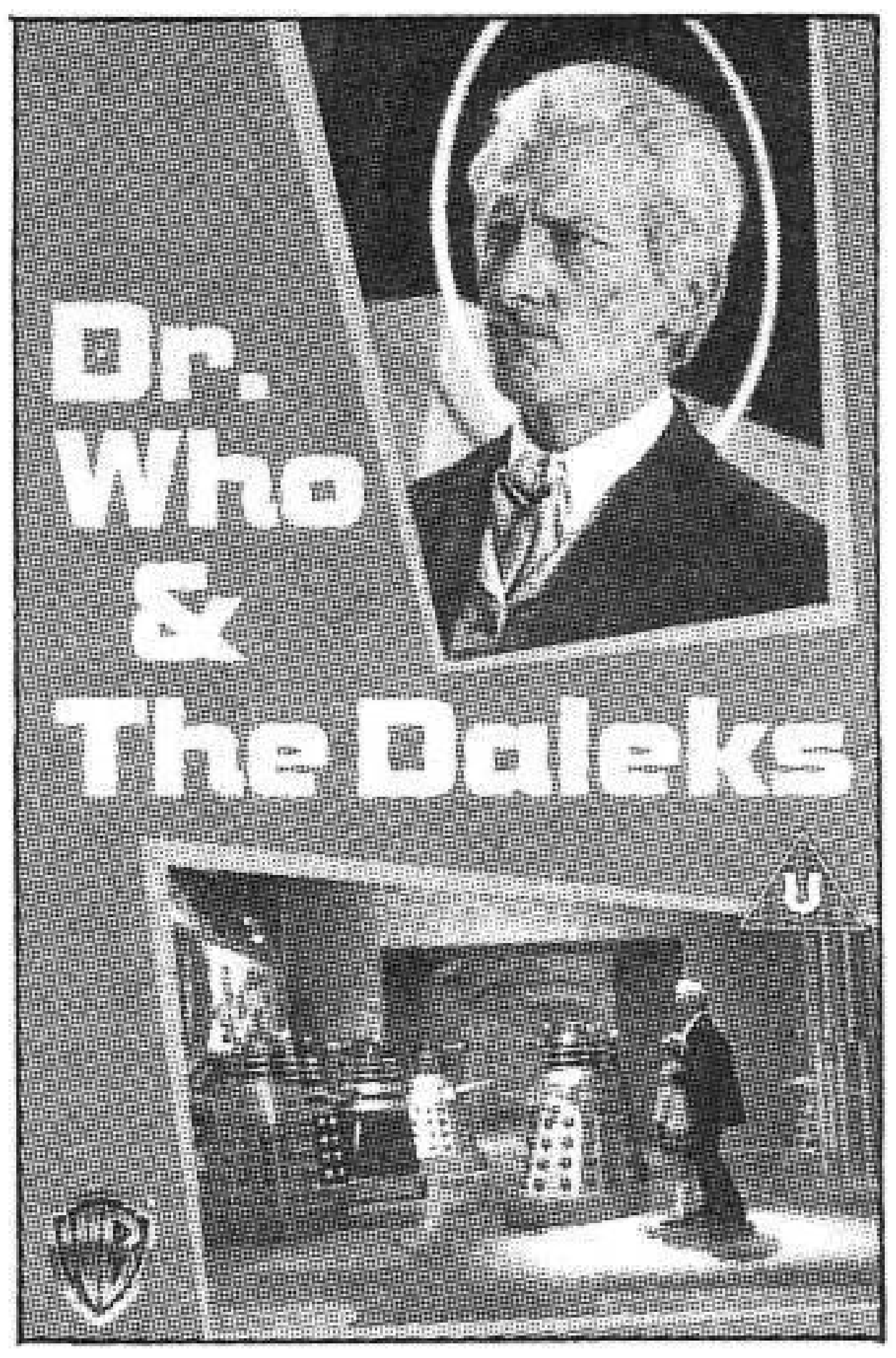
Described as a 'modest little drama', this eerie ghost story fleshes out the Benton character with considerable skill, and is graced with the sort of action you'd expect from this long-time member of UNIT. Michael Wisher, who plays Davros in *Genesis of the Daleks*, also appears in the story as Benton's father, with music composed by Mark Ayres.

"I'm thrilled at the outcome," said John Levene at the premiere in June. "We've taken a splinter of *Doctor Who* and made something with honesty and integrity out of it."

"They've produced something magic and made us all look good," commented Michael Wisher.

PRODUCTION OFFICE CHANGES

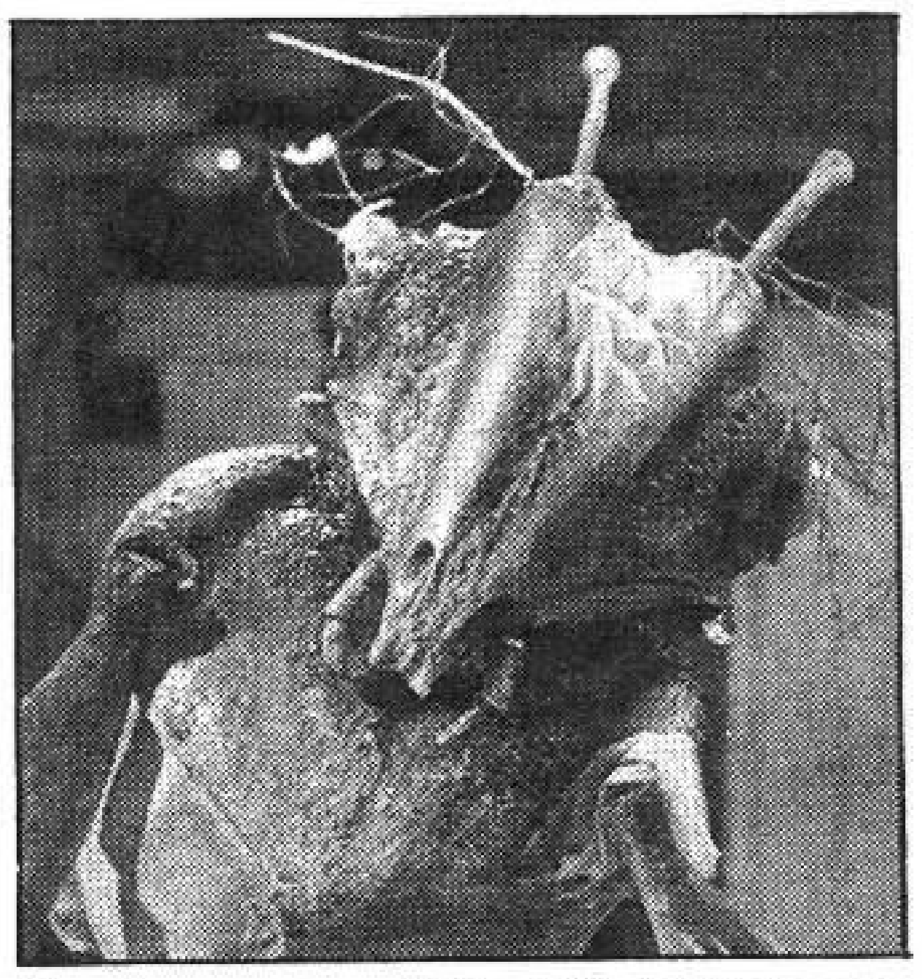
Kate Easteal, stalwart secretary at the *Doctor Who* Production Office, left the BBC at the end of May. She had been working for *Doctor Who* for two-and-a-half years and has moved on to work at Jim Henson's Creature Shop. **DWM** wishes her the best of luck in her new career.



MERCHANDISE UPDATE

The Dapol Dalek model will hopefully be on sale in the next couple of weeks, and the grey K9 should already be in the shops. Both *Doctor Who* films have been released on video by Warner Home Video and are reported to be selling well. *Doctor Who and the Daleks* and *Dalek Invasion Earth 2150 A.D.* both star Peter Cushing as Doctor Who.

Although flawed by some apalling humour, both films feature some spectacular Dalek action that enthralled cinema audiences in the Sixties. Both films are Certificate U in Britain. A third Dalek film based on *The Chase* was never made.



***Quatermass and the Pit*: influenced later *Doctor Who* stories.**

Also on release from BBC Video is the excellent *Quatermass and the Pit*, which was originally performed live in six episodes on BBC television in 1958. Written by Nigel Kneale – who refused to write for *Doctor Who* when approached at the programme's inception in 1963 – *Quatermass* should be of interest for the number of influences its storyline had on future *Doctor Who* stories, such as *The Daemons*.

MUSICAL NOTES

Keff McCullough will be producing the incidental music for *Remembrance of the Daleks* and *Silver Nemesis*. Mark Ayres is working on *Greatest Show* and Dominic Glyn on *The Happiness Patrol*.

LIVERPOOL *WHO* CONVENTION SUCCESS

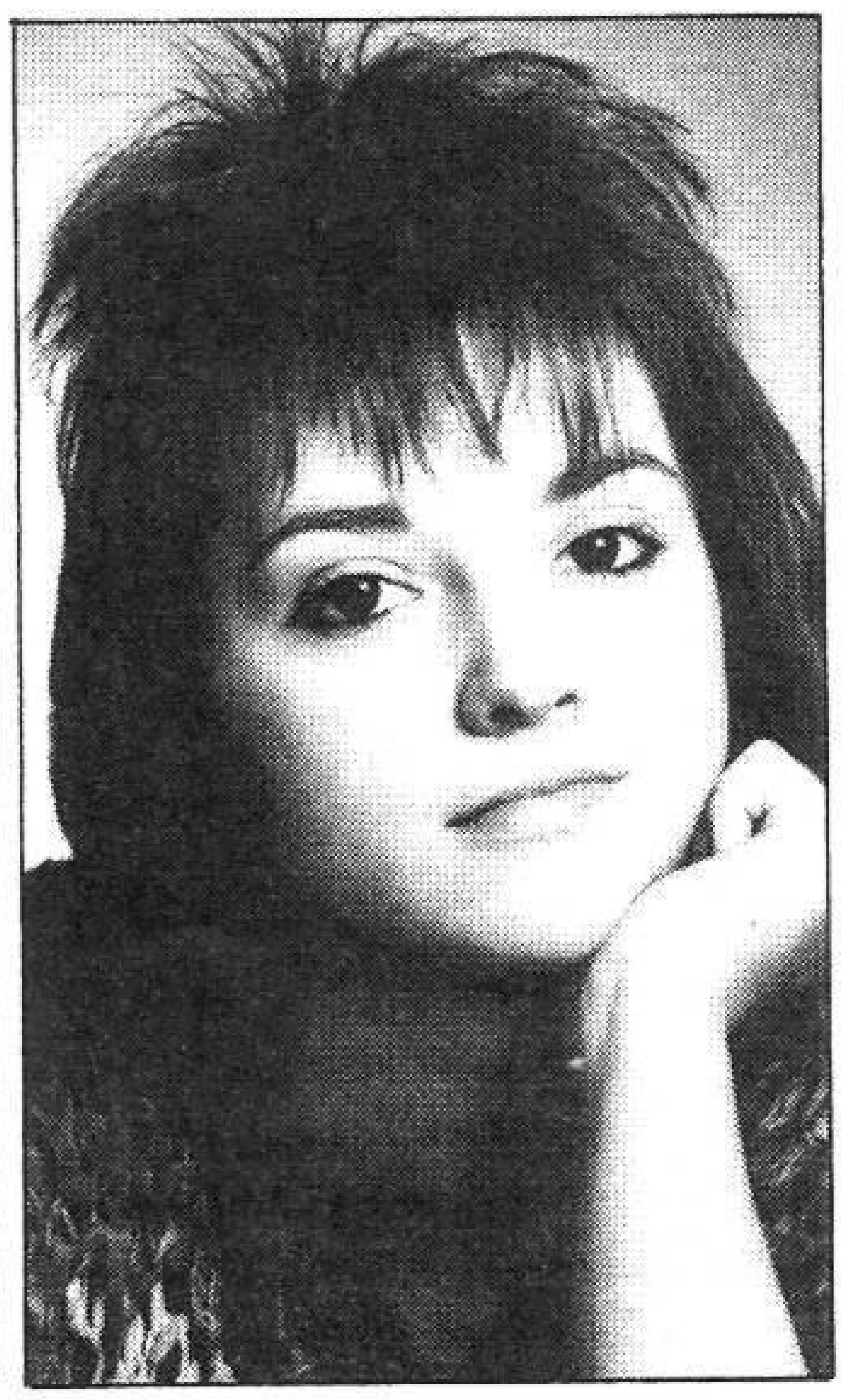
Frazer Hines, Sophie Aldred and Nicholas Courtney were among a splendid line-up of guests at Tencon, held in Liverpool at the end of May. Over 250 *Who* fans attended the convention over two days, with plenty of guest panels and other events providing plenty of interest. Apart from long-time stalwarts of *Who* conventions, such as John Levene and Richard Franklin, Howard Cooke, who played Pex in *Paradise Towers* and Sara Griffiths were just two new faces on the scene.

The convention was well organised, the tenth in a series of annual events organised by Merseyside *Doctor Who* Local Group. It attracted considerable local and national press interest; an auction of *Doctor Who* memorabilia, provided by guests, the *Doctor Who* Production Office, merchandisers and Marvel together raised £450 for ITV's Spring Bank Holiday Telethon, and a further £300 will be donated to the BBC's Children in Need in November. Granada Television filmed part of the event.

ELSEWHERE...

Jean Marsh appears as Bavmorda, evil ruler of the world of *Willow*, the latest blockbuster from the George (*Star Wars*) Lucas studio. Deborah Watling, (who played Victoria alongside Patrick Troughton's Doctor) is appearing in *Wife Begins At Forty* opposite Trevor Benson from August 22nd, at the Grand Theatre, Swansea.

Mark Strickson and his wife Julie Brennon (who played Fire Escape in *Paradise Towers*) are emigrating to Australia. Richard Franklin joins Frazer Hines on *Emmerdale Farm*, with Sara Griffiths (Ray in *Delta*) also on the show as Nick Bates' girlfriend, Clare Sutcliffe. Cy Townsend describes her as "that dizzy tart"!



ARCHIVES: WARRIORS' GATE

EPISODE ONE

A countdown is relayed throughout the darkened hold of a metallic craft which is lined with motionless bodies, lying under sheets. At the end of the graffiti lined corridors coming from the hold are two men in orange overalls, Aldo and Royce, playing cards.

Above them is the main deck of the ship where the crew prepare to act at the end of Sagan's countdown. The captain, a white bearded man called Rorvik, is standing glaring down at a strange humanoid strapped to a metal chair and connected to various probes. The alien is feline in appearance with much facial hair on its proud features. Its eyes closed, its head is wired to a scanner screen above it.

As the countdown reaches zero, the crew inform Rorvik that they still have no images on the screens, and the commander takes the decision to jump the time lines blind, to the amazement of his men. The ship lifts off, and Rorvik gets the alien, Biroc, to visualise on the screen by running a high tension cable to its feet.

The helmsman, Packard, suddenly realises that they are heading for a time rift. During the chaos of explosion that hit the deck, one of the cardplayers flicks a coin which spins in mid-air instead of falling.

The TARDIS control room experiences the effects of the time rift which Romana has steered into. The console is jammed and the Doctor has lost control. They are adrift in E-Space. Not knowing what to do, the Doctor activates the controls randomly. K9 informs Adric that this is in accordance with the I-Ching, the Chinese theory of random sampling – an example of which is tossing a coin.

The bridge of the spaceship is stable again, but the crew are still out of time and space in the nothingness they've been trapped in for months. Packard and Rorvik get a radio message from one of the men, Lane, who has found a huge rip in the outer hull. The electrical wiring for the warp-drive is damaged. Rorvik accuses the prone Biroc of blowing the warp-drive on purpose. To save the crew's bonuses, it is decided to have Biroc 'patched up', so Sagan and Kilroy are assigned to take him back to the hold.

In the ships corridors, Biroc recovers and overpowers the two men who are supporting him. The manacled alien stumbles down the stairways to the outer airlock door, and passes Lane who is just entering the ship again from the white void outside. As Biroc departs, Lane calls Rorvik.

In the TARDIS, the Doctor tells Romana that he is going to get her back to Gallifrey, which the young Time Lady does not want, and thus will take Adric out of his own universe. Adric tosses a coin to select a switch on the console to operate, and the turbulence stops.

Jerkily, Biroc is running through the white void, leaving visual echoes behind him. Moments later, the TARDIS shakes violently and the doors open to allow a shaft of white light in. As this touches the console its panels explode.

The Doctor's hand is injured by what he realises are Time Winds, and when the light falls upon K9 the robot begins to emit smoke. The jerky shape of Biroc stumbles in through the whiteness. As the alien operates the controls, the Doctor realises

▶

that it is on a different time line, out of phase.

Rorvik assesses the situation: a broken warp motor and no navigator. Sagan picks up a trace of the TARDIS coming in to land on the scanners, and Rorvik realises that the crew may have somebody who can fix the motors. They must revive a new navigator from the hold, another cut into their profits. As Rorvik announces an expedition to the other ship, Packard tells the two card-playing layabouts to get the portable mass detector from the hold.

Biroc falls into phase, revealing his name and warning that others, not of his kind, are following and will tell lies. Announcing that he is a shadow of his past, and of their future, Biroc departs into the void. The Doctor finds the co-ordinates are locked off at zero and Romana realises they must be where E-Space and N-Space intersect. The Doctor leaves to follow Biroc whilst Romana and Adric attempt to repair the broken K9.

Biroc moves jerkily through the nothingness, with the Doctor following a way behind. When Romana and Adric find K9's memory wafers are damaged, they at first ignore the robot's warnings of three approaching humanoids as delusions, but on the scanner are soon seen Packard and Rorvik advancing through the void, led by Lane carrying the mass detector. All are armed. The men arrive at the TARDIS, amazed that a ship can be so small, and Rorvik orders it broken open.

Biroc reaches a huge Norman gateway of stone in the middle of nowhere which seems familiar. He enters, walking across a cobwebbed banqueting hall of skeletons and suits of armour. At the far end of the hall is a mirror which Biroc walks through, vanishing as his manacles fall to the floor.

The Doctor then enters the hall and is examining the manacles by the mirror when behind him, one of the suits of armour jerks into life. The warrior raises its savage axe above his head . . .

EPISODE TWO

The Doctor dodges away from the blade just in time as it hits the stone floor. As the warrior advances on him, the Doctor realises it is a robot, and backs away . . . in the direction of a second re-activated robot warrior.

In the TARDIS, Romana realises that if the men have a mass detector, they may have a memory wafer for K9. She arranges to signal to Adric if it is unsafe to come out, and steps outside to the amazement of the three men, who explain they are traders from a grounded ship. They claim they are looking for their navigator, a Tharil called Biroc.

Tharils are loosely connected to the time lines which both ships cross, but which have become stuck in the striations between lines. Romana hears about the warp motors and thinks she knows the problem. Before leaving to help, she gives Adric the signal. Rorvik tells Packard that he thinks Romana must be a time sensitive, like the Tharils.

Whilst the Doctor continues to be stalked by the warriors, K9 suddenly announces danger and insists that he and Adric leave the TARDIS. The pair soon become lost in the nothingness, and the Doctor's manoeuvring about the banquetting hall brings the robots into a position where they both swing at the Doctor, who ducks, and cut each other dead.

Switched back from the Tharil's banquet, the Doctor finds himself out of reach of the Gundan – but back in front of Rorvik's gun.

Rorvik, Packard, Lane and Romana arrive at the bulk freighter where Romana is taken up to the bridge. Rorvik tells his lads that they have a new navigator, and Packard and Sagan grab the girl, connecting her into Biroc's chair. Aldo and Royce are sceptical as Packard turns on the power Romana writhes in pain.

In the void, K9 attempts to explain to Adric how he is usually able to detect mass. In an attempt to find the Doctor, they are separated.

At high power, the screen over Romana's head only shows static and Rorvik reluctantly decides to revive some of the cargo, knowing that inevitable deaths will cut their profits. Packard steps up the power and a blurred image of the gateway appears. Rorvik announces they will mount an expedition to it.

The Doctor removes the helmet of one robot to reveal a silver skull. Taking a memory wafer from its brain, the robot booms out that no Tharil shall outlive the Day of the Feast.

The crew leave Romana secured to the navigator's chair on the bridge and venture outside. The cowardly Royce claims the 'string in his leg' has just gone, and Aldo says he'd better stay with Royce, so Packard tells them to wire up one of the cargo for revival upon their return.

The robot explains that it is a Gundan, made by the Slaves, to kill the brutes who rule at the place where the Slaves could not go, because of the Time Winds. The Masters then fled to the Gateway. At the mention of a gateway, the Gundan breaks down, and as the Doctor realises he needs another source of energy for the robot, K9 backs into the hall.

Aldo and Royce select a Tharil body from the ship's hold and wheel it out to the revival apparatus, which Royce claims he knows how to operate. As they try a revival, the machinery sparks and the body under the sheet arches in pain, screaming. Aldo switches off the apparatus and the duo beat a hasty retreat, not noticing a furry hand starting to move.

The Doctor plugs K9 into the Gundan and hears that the Masters from the Gateway made slaves of men. There are three physical gateways, and the three are one; the whole of the domain, the ancient arch and the mirrors.

Rorvik and his men enter to hear the end of the conversation, as the Gundan is about to reveal the secret of the gateway, and take over at gunpoint. Before the Gundan finished, its fellow reactivates, smashes its head, and then lumbers through the mirror to vanish.

Realising the Doctor knows something about the situation, Rorvik and his men pursue him around the hall. Finally, Rorvik confronts the Doctor, but the Time Lord backs through the mirror, which Rorvik cannot pass through.

The burnt Tharil makes its way to the gantries to the flight deck. Romana can hear it coming, and struggles desperately. Too late, the Tharil opens the bulkhead door, advancing on the terrified Romana and placing it's huge hand over her face . . .

EPISODE THREE

The Tharil, Lazlo, is only indicating that Romana should be silent. Half its face is burnt away. Gently, it uses its strength to release her. As Aldo and Royce are heard coming, Romana tells the alien to hide whilst she sits in the harness.

Beyond the mirror, the Doctor finds Biroc in a stone corridor and looks back through the mirror at the traders, who are trying to puzzle out a variety of violent ways to follow him. Biroc points out that the Doctor's injured hand has now healed, and that K9 too will be repaired if brought through when the time is right.

The Doctor's hand is living matter, and will remain healed, but K9 must stay this side of the mirrors. Biroc cryptically tells the Doctor he is where he was and then departs as the Time Lord realises the Gateway is the way to E-Space for the Tharils.

Aldo and Royce arrive on the bridge, terrified of encountering the Tharil they burnt, and find Romana who soon reveals she is conscious. The radio bleeps and Rorvik asks the two layabouts to prepare the MZ, a weapon they hope is capable of blasting a way through the gateway, which he is sending Packard and Lane back for. Sagan adds that the two are to bring lunch over.

Lane and Packard use the mass detector to chart a course back to their ship, followed by the rambling K9. Lane is puzzled, as the reading indicates that the trip is shorter returning than going. K9 says that the environment is vanishing, becoming zero, but is ignored.

When they arrive at the airlock, K9's final attempt to announce that the microcosm is contracting gets him thrown off the ship by Packard. Inside, Lane readies the MZ, a large device under a tarpaulin, which is also hiding Adric who has sneaked on board.

The Doctor follows Biroc along a garden path in a strange black and white dimension, jerkily crossing the striations of time. He follows the Tharil up some steps onto a balcony overlooking the garden. Colour returns to the surroundings as Biroc and the Doctor arrive at more stone corridors, and Biroc vanishes again.

Romana moves stealthily through the trading ship and reaches the airlock, where she hides under the tarpaulin and meets Adric. Lane arrives and tells Packard that Romana has escaped from the deck. Aldo and Royce are ordered to wheel the MZ outside. If the MZ fails, Packard explains that Rorvik will go for a backblast.

The hiding duo are wheeled outside on the MZ and relate their experiences. Romana is sure that the Doctor is at the Gateway. They see Lane passing by on his way to check the warp motors and follow him.

The Doctor follows the sound of strange mediaeval music and is soon met by a female Tharil, who gracefully leads him away by the hand.

Adric and Romana watch Lane through the rip in the hull as he radios to Packard that the engines can manage a backblast. The insulation is missing from the power lines. Romana is puzzled as to why the engines are so huge for a fairly small ship, and finds that the hull is made of the very dense Dwarf Star Alloy. K9 appears, rambling about mass instability, and although he and Adric escape from Lane, Romana runs straight into Packard who has come to investigate, unable to hear Lane on the radio for static.

Back onboard, Packard orders Romana to be locked in the hold before they return to the Gateway with the MZ. In the corridors, Lazlo appears and frees her. They link hands, and vanish, reappearing in the void.

The MZ is pulled to the Gateway where Rorvik is waiting, with Adric again hidden under its cover with K9. The traders bring it inside the hall, along with their lunch, as Lazlo and Romana appear, only to walk through the mirror. In the monochrome garden, Romana sees the burns on Lazlo's face have gone.

The Doctor enters the banquetting hall, new and clean now, and sees the Tharils feasting, served by humans. He takes a seat by Biroc and finds that the Tharils are kings. He has gone back in time. Up time, Rorvik decides to direct the MZ at the mirror.

At the banquet, Biroc explains about the Tharils' empire, but when one of the aliens lashes out at a serving girl, the Doctor realises that they are the Masters the Gundan spoke of. One Tharil draws a knife on the Doctor as Lazlo and Romana arrive to look down from a balcony.

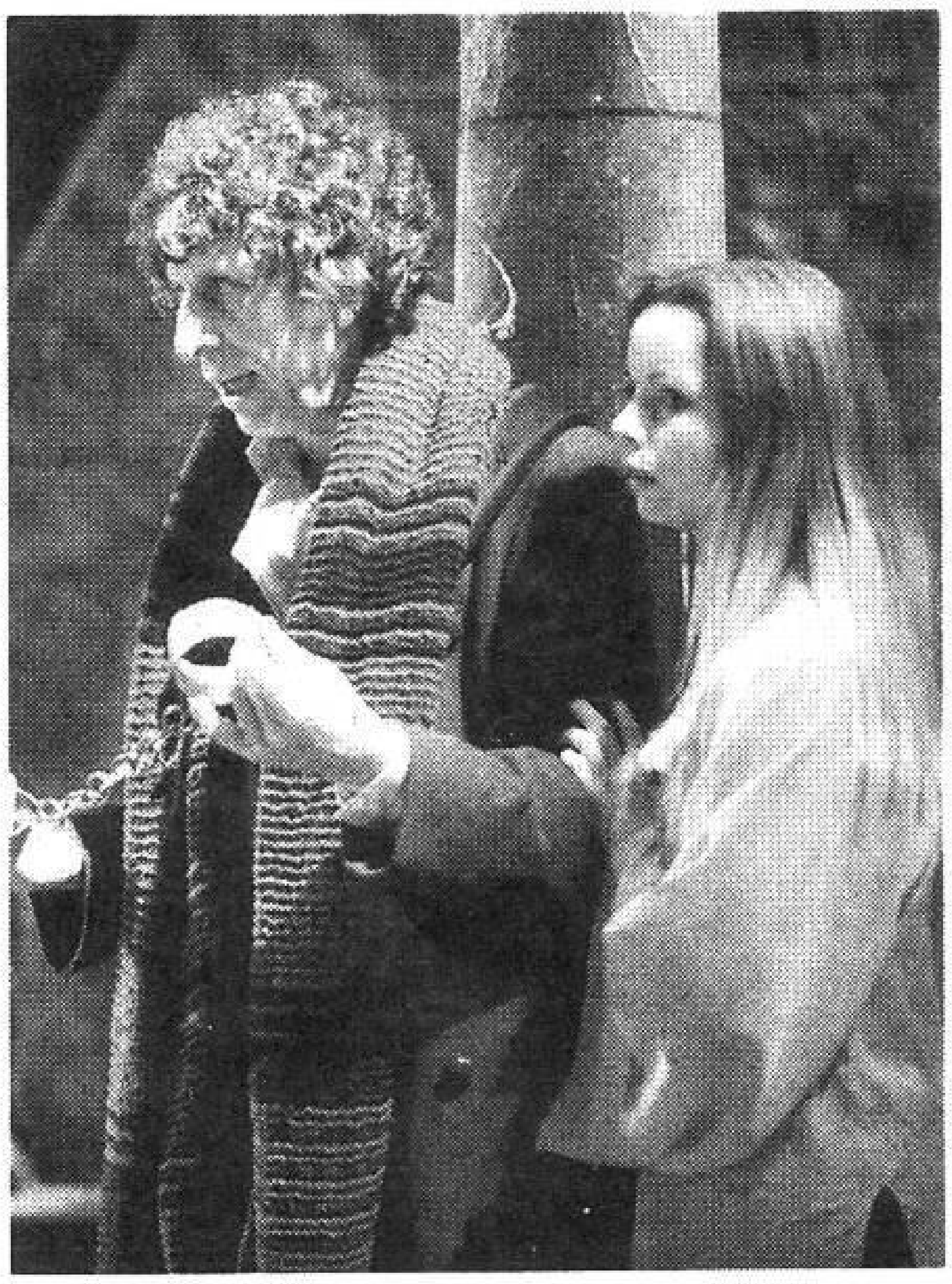
Suddenly the main doors open and the Gundan burst in, attacking the Tharils and an axe smashes into the table. It becomes covered with cobwebs. Suddenly Romana and the Doctor find themselves in the ancient hall, held at gunpoint by Rorvik.

Adric turns the tables on Rorvik and crew.

EPISODE FOUR

The Doctor realises that they have jumped back across the striations and announces he knows the way out. This is not the mirror, which is a cul-de-sac only the Tharils can use. The Doctor now knows that Rorvik and his men hunt and trade the creatures for their time sensitive powers. K9 backs in, warbling about space/time contraction, and the Doctor is at once concerned.

The trader ship is made of Dwarf Star Alloy, as are the manacles. This huge mass is disturbing time and space, and the Doctor says he must return to the TARDIS and find out how long they have. Rorvik motions him to the mirror at gunpoint. Suddenly time stands still, and through the mirror the Doctor sees Biroc, who admits that the Tharils abused their power. But soon they will be free if the Doctor does nothing.



The Doctor examines the dwarf star manacles used to chain the time-shifting Tharils.

Rorvik is about to execute his threat when the gun-like dish of the MZ hums into life and Adric aims it at the traders to make them release his friends. The Doctor takes over and sets the device on automatic as he, Adric, Romana and K9 flee for the TARDIS.

It is several moments before Lane suddenly realises that the MZ has no automatic and the traders give chase, emerging from the Gateway to find their ship and the TARDIS closer. Rorvik decides to use the MZ, and everyone except Aldo and Royce enter the hall.

The two layabouts slip away as an explosion is heard inside the building. The battered traders emerge, choking, to decide they will go for a backblast instead.

The Doctor and his friends reach the TARDIS, and once inside Adric suggests leaving. This horrifies the Gallifreyan, as the slaves on board the ship must be released. On the scanner, the trader ship rises in the air and rotates to aim its engines at the Gateway. The Doctor realises that Rorvik is going for a backblast, which will be reflected by the mirrors and accelerate the collapse, destroying everything.

Adric points out that if they dematerialise at the right moment, the release of energy would flip the TARDIS into N-Space. Romana realises they could cripple the freighter by earthing the un-insulated cable she saw Lane examining, and she and the Doctor leave on this mission, telling Adric to leave if they are not back in thirteen and a half minutes.

On the bridge, Rorvik points out that they will need a navigator, and so mass revivals are to be attempted. They will have full power in ten minutes. Aldo and Royce wheel dormant Tharils to Sagan at the revival apparatus, and then Aldo claims he is ill, with Royce going 'to see if he is all right'.

Sagan starts the revivals, and as the layabouts hear the screams they know it will all end in tears. When Rorvik and Lane arrive, Sagan says the first three Tharils died but he will carry on. The captain decides to check the power cable himself.

At the rip in the hull, Romana keeps watch whilst the Doctor enters the engines

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to search for the damaged area. He climbs a ladder to find Rorvik waiting for him, and the two fight. As power builds up, Romana climbs up and earths the cable. The power fails as Biroc appears and tells the Doctor to do nothing. Rorvik watches the three join hands and vanish. Laughing madly, he rectifies the sabotage.

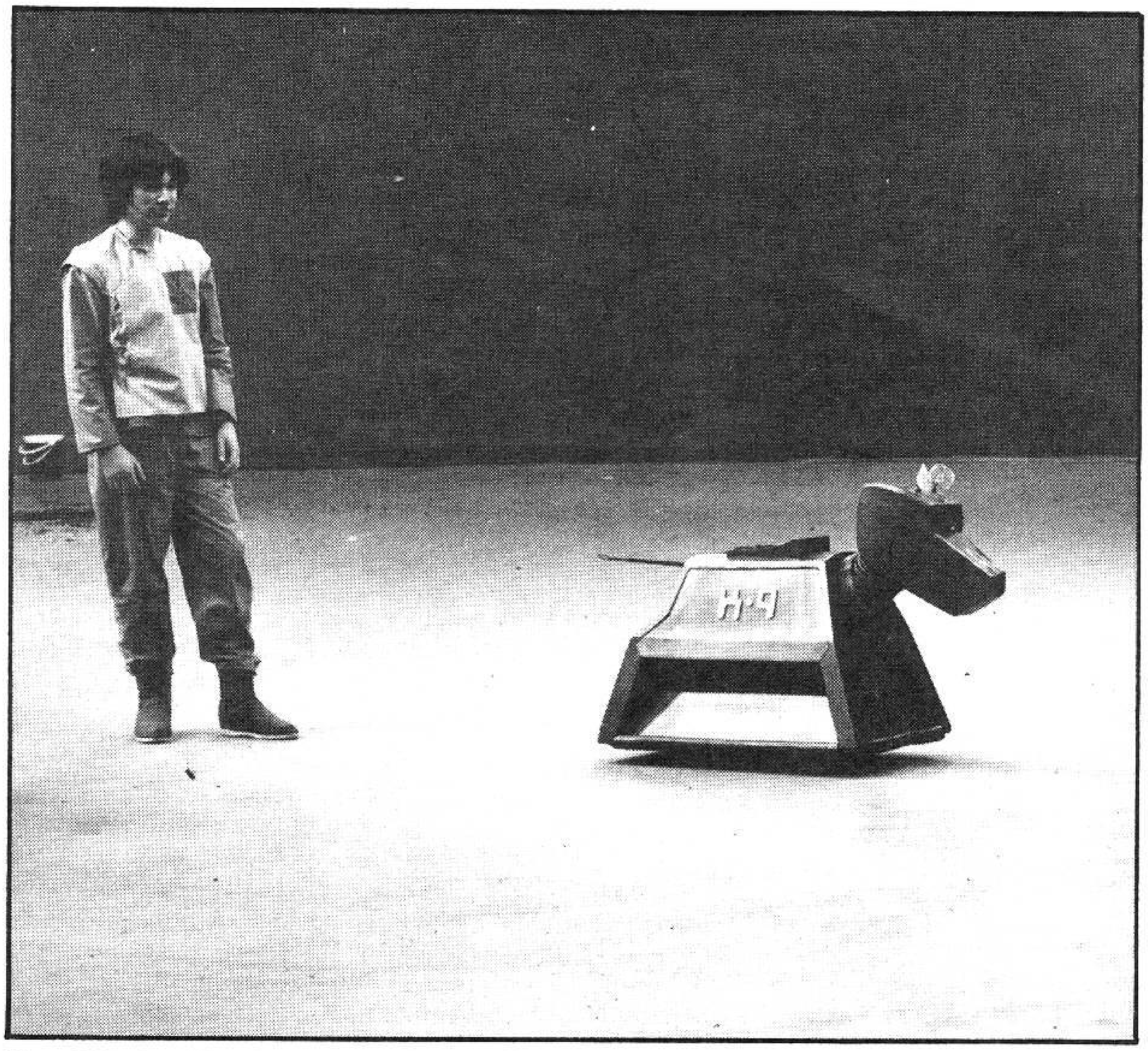
In the hold, Lazlo enters and Sagan tries to grab him as a new navigator. Lazlo uses the revival equipment to electrocute the trader and moves into the hold, reviving the Tharils.

On reaching the TARDIS, Romana tells the Doctor that she is not returning to Gallifrey, but will stay with the Tharils, who need her. The Doctor hands her K9 who will be mended beyond the mirrors. Time Lady, Tharil and robot vanish.

The freighter's engines fire at the Gateway, which explodes. The ship itself bursts into flames and the TARDIS dematerialises at that moment. Lazlo leads the Tharils from the burning hulk into the remains of the Gateway.

In the monochrome garden, Romana watches the TARDIS hover in mid-air momentarily and fade. She and K9 agree to help Biroc free his people on other worlds.

In the TARDIS, the scanner image fades to that of N-Space. Adric is concerned about Romana, but the Doctor knows she'll be superb.



K9 and Matthew Waterhouse on set during CSO (Colour Separation Overlay) work on *Warriors' Gate*

Serial 5S, Season 18
First Broadcast 3/1/81 – 24/1/81

fact file

Left by his predecessor without a list of regular writers for *Doctor Who*, Christopher Hamilton Bidmead had to approach new sources for scripts when he joined the show as script editor at the start of 1980. Steering very much away from mythology towards proper science-fiction, he approached novelist Christopher Priest after being impressed with the creativity of one of his books.

Priest was commissioned and delivered a storyline called *Sealed Orders*, which, whilst excellent, showed a lack of television experience. Soon Bidmead realised that he was having to spend more and more time with Priest writing the scripts as opposed to tending his other stories, and *Sealed Orders* was reluctantly dropped as the fifth story of the eighteenth recording block late in the day.

For a replacement, Bidmead tried another new source of talent, Steve Gallagher, after reading a radio script he had written called *Alternative to Suicide*. Gallagher agreed to write a treatment and began work on a story entitled *Dream Time*. By the time the story entered studios in September 1980, this had been changed to *Warriors' Gate*.

After the extensive location work on *Full Circle*, *Warriors' Gate* was confined firmly to the videotape studios of the BBC Television Centre. However, the script called for only brief scenes set outdoors, and the technical complexities of realising other aspects demanded the availability of various video techniques.

Paul Joyce was assigned to the story as director, having previously worked on *To Serve Them All My Days* and been writer and director on *Keep Smiling* for *Play for Today*. Various circumstances made the production stressful for Joyce, and in the end production assistant Graeme Harper ended up directing some cut-away shots himself.

Tensions were running high for various reasons. After a weeks delay due to a carpenters' strike, the final story for Lalla Ward began recording. Lalla was very miserable, knowing that her time on the show was coming to an end, despite the fact that she had an excellent script to leave on. She and Tom Baker had a wonderful personal and private relationship, although Baker himself was very tired. A recent illness had caused him to lose weight.

His character alternated at times between stoney silence or violent tempers, and he was soon to announce his departure from the show. It was also the end of the line for K9, which John Nathan-Turner, the producer, finally announced had had its day during the story's recording, immediately seeing a 'Save K9' campaign set up by the robot's fans.

Matthew Waterhouse was now finally confirmed in his role of Adric. The character had originally been taken on for a trial period and could have been returned to Alzarius at the end of either this story, or the previous one in transmission order, *State of Decay*.

On the guest cast front, Clifford Rose played Rorvik, and was best known as Kessler in the BBC's *Secret Army*, although another fine part he played was the cold Snell in *Callan*. Kenneth Cope, the late Marty Hopkirk from ITC's *Randall and Hopkirk (Deceased)*, also took great pleasure in playing the part of Packard.

CSO, now technically of a very high standard, was used to give both the white void of the zero point, and project characters into black and white stills of Powys Castle, Welshpool for the final two episodes.

For the holds of the slaving ship, the Vogon spaceship corridors from *The Hitch-Hiker's Guide To The Galaxy*, which was then in production, were re-dressed. Even with this cost saving, the production was still expensive, notably with the Gundan costumes, which, due to cuts, were not seen at their most impressive. They were vacuum formed over a mould from 3mm darvik plastic, with metal plating also used in them.

Mat Irvine returned to the show to handle the special effects and model work, which saw himself and his assistant doubling in the close-ups of Sagan's electrocution in the final episode. The week after episode four's transmission. Mat explained the making of the filmed effects on *Multi-Coloured Swap Shop*.

Very striking were the Tharil facial appliances which turned David Weston and Jeremy Gittins into the lionlike time sensitives. The most wonderful creation by make-up supervisor Pauline Cox however was for one of the walk-ons, Erika Spotswood who played the female Tharil in Episode Three who led the Doctor to the banquet.

Peter Howell of the BBC Radiophonic Workshop provided the memorable music score. Using the pen-name of John Lydecker, Gallagher did a wonderfully different adaption of this serial for Target Books in April 1982.

Valley of Who

Paul Travers interviews *Doctor Who* writer Stephen Gallagher about his work on the programme, writing and current projects…

Blackburn-based author Stephen Gallagher worked as a researcher for Yorkshire Television after graduating from Hull University, then moved to Granada TV's Presentation Department in 1975. Since he started writing, he has written several novels, radio plays and for television.

His first work for tv was two stories for *Doctor Who, Warriors' Gate,* one of the last Tom Baker serials, and *Terminus* for the Peter Davison era. He also novelised the stories for W.H. Allen under the pseudonym of John Lydecker. **DWM** caught up with this pleasant 'weird suspense' writer during a promotion of *The Valley of Lights,* his most recent paperback release for New English Library.

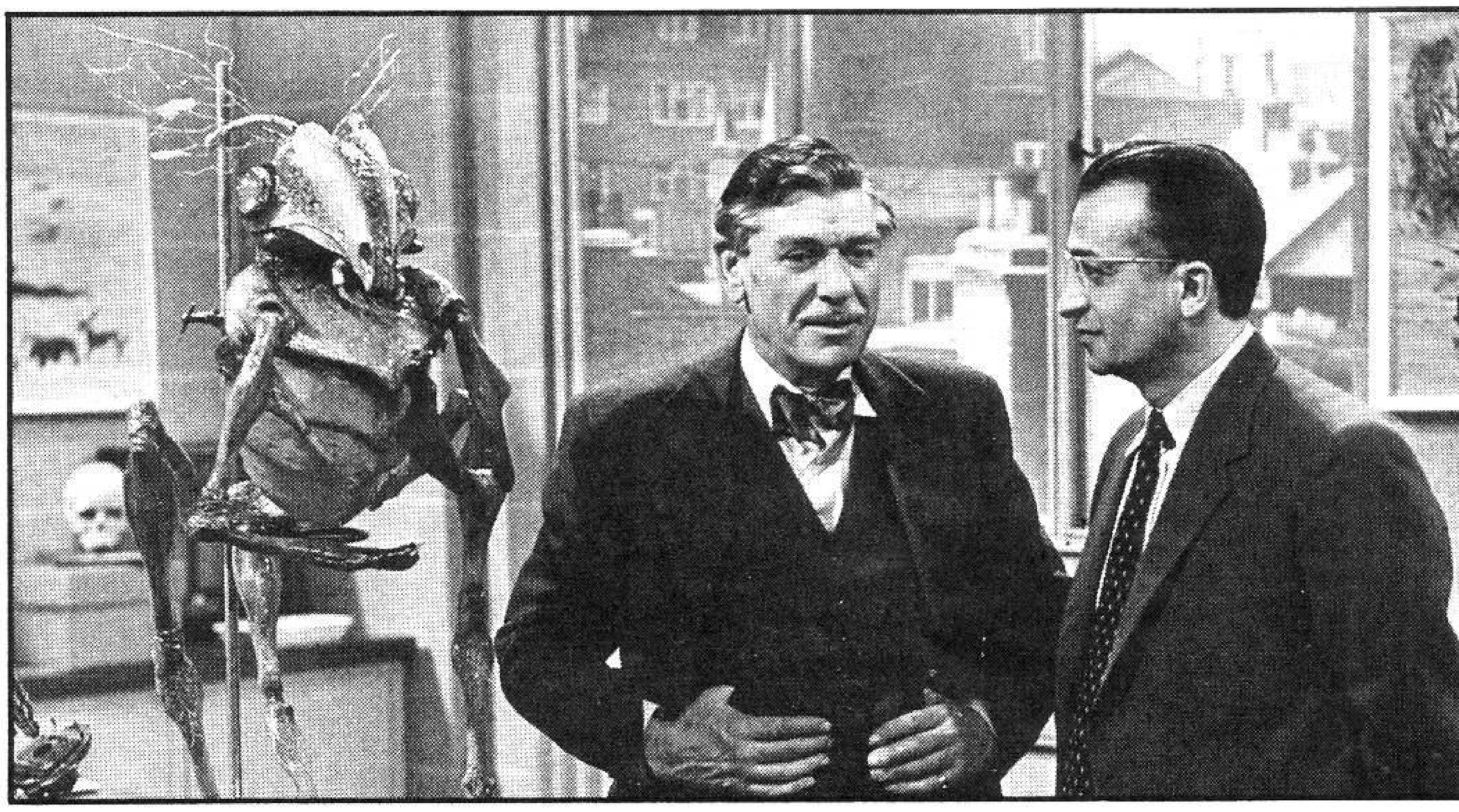
I asked him when his literary career had begun. "I started writing in 1977, went freelance in 1980 and left Granada Television. That was on the strength of the sale of *Chimera,* which gave me enough to live off for about six months and took me to the United States for three. Book sales do OK, but I've had to supplement that income, and the television has been very helpful. Residuals from *Doctor Who* are still coming in after all this time. Not huge cheques, but they are still trickling in as more PBS [Public Broadcasting Stations] take it up in the States."

Stephen's first broadcast work was a six-part SF story for Piccadilly Radio, *The Last Rose of Summer,* which he subsequently novelised under the pseudonym of Stephen Couper. The success of his radio material attracted the attention of the *Doctor Who* Production Office: "Someone at BBC Radio sent the script of *An Alternative to Suicide* to John Nathan-Turner, I think, and it went to Chris Bidmead, then script editor. He asked if I'd be interested in doing an outline for a story, which I did. This was called *Dream Time,* which eventually became *Warriors' Gate.*

"They liked it and commissioned me to do a scene breakdown, which is an expanded version of the story without being an actual full script. From there we went to full script."

What did Stephen think of *Doctor Who?* "I was a long-time *Doctor Who* fan because obviously, being in my early thirties, I was around when the very first Hartnell shows were airing. We didn't have a television, so we had to go round to my grandmother's to watch it.

"There was that and *Quatermass,* which I always remember from early childhood as being the two things that gave you what I would call a good scare as opposed to a bad scare, the kind of thing where you were excited and repelled by the thought of watching it. The excitement at any time would exceed the repulsion. You'd compromise by hiding behind the sofa and just watching it around the corner.



André Morrell as Professor Quatermass, mimicking the dead alien in *Quatermass and the Pit*, an influence on the young Stephen Gallagher. Cec Linder played Dr. Matthew Roney.

"I didn't actually see the first story, the caveman story; what I came into was the first Dalek tale and I was well hooked from that time onwards.

"I lost touch with the show in the Troughton era, then came back to it in the early Pertwee, when the production values were so high. *The Daemons* sticks in my mind… I drifted away from it when I was at university, even though it was something of a university cult to troop down to the television room twice a week, for *Star Trek* and *Doctor Who.* But I had other things in mind and the next contact I had with it was after the radio play."

I wondered whether Stephen had a brief before he started, since a number of characters were written out in *Warriors' Gate.* "I was offered a story cold, without any setting up. The stories tended to be commissioned two seasons in advance.

"When you're receiving your commission, the season that's just been made has yet to be seen, and the season in which your story is to appear is eighteen months away. There was no way you could conceive a story which would fit the slot that far in advance. You had to write it in broad and general terms, not even stating the sex of the companion, because it might have changed.

"There is opportunity to indicate some of the structure, because you know that the Doctor and the assistant are two of the givens of the thing, and if you get through that stage then you're given certain baggage which you'll have to include. In the case of *Warriors' Gate* that included E-Space and the escape from it, the writing out of Romana and K9. None of this had any tremendous warping effect on the story that I put forward, it was simply a case of modifying point of entry and point of exit."

I mentioned that the complexity of *Warriors' Gate* had caused some complaints when it was aired. The plot explanations also seemed very 'bitty'. This obviously struck a sore point. "The story was heavily edited between leaving my hands and appearing on air. I was quite depressed about it at the time; I thought I'd been singled out and criticised as a writer. But the hurt of that has faded a bit since I found out that every writer who worked on the show in those couple of seasons had the same complaint. I've met some of them since and found we shared the same difficulties. It wasn't a personal judgement on me by any means.

"The regret that I have about it is that the story outline as it appeared on screen, was not as clear as I would have hoped it ▶

might have been. The original novelisation I did was done quite early, just after I'd done my first script draft, so the novelisation followed this closely. But then when it was submitted to the BBC they wouldn't pass it, because it diverged too much from the screen product. It was ironically closer to my original concept and script but I had to sit down and re-write the thing, to conform to the heavily edited version that finally went out.

"Having said that, I did manage to keep in a lot of the explanatory material that was missing from the screen, which went down well at conventions and with critics, who said that after reading the novelisation, the screen version became clear."

I asked if there'd been any Brahmin influence upon the background of the story, because some *Who* stories since have had that sort of direction; *Kinda*, for instance. But it was quickly apparent that any religious aspect of that kind was unintentional. "The main influence was the work of Jean Cocteau, the French film maker who made *La Belle et La Bête*. This formed the style of the whole thing: the look of the Tharils and the whole kind of magical environment, the haunted castle, were very much my tribute to that particular movie.

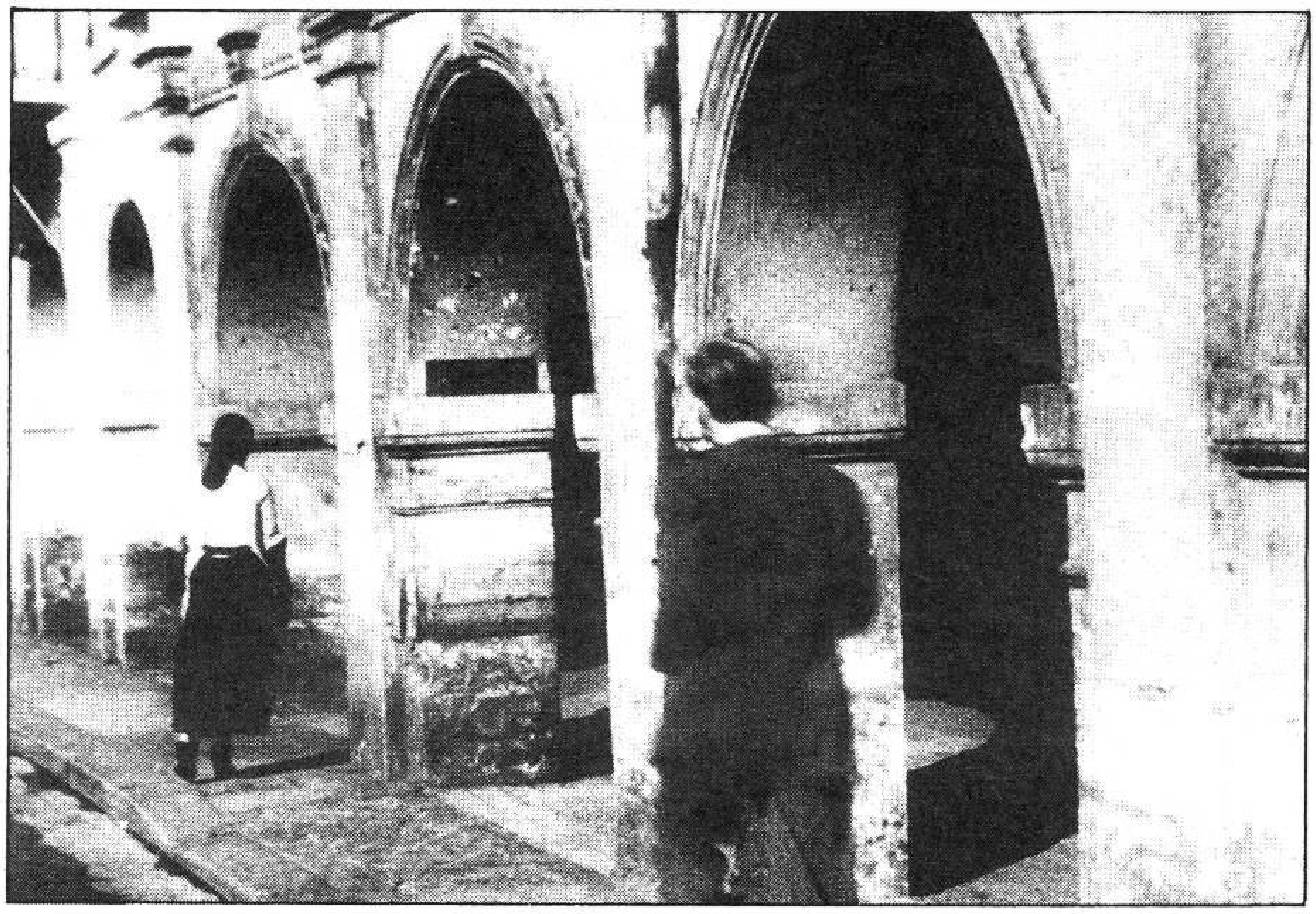
"The journey through the weird landscape owed a lot to *Orpheus*, the other really influential Cocteau film. Aside from that I can't really say there was a huge religious influence, although many people have read things into it.

"Writers tend to work in isolation from one another and bring their own ideas and material to the show, rather than knock it around just to fit it in with everyone else's. It's the script editor and producer's job to unify the whole thing."

"The whole point of the story was here was a disease that was actually curable, but because of its huge social stigma it was being perpeptuated throughout generations."

We moved on to discuss the Davison story, *Terminus*. Set on a space station at the centre of the Universe, the story was a pretty depressing piece, and I asked if the disease that shaped the story was originally to have been leprosy, rather than lazar's disease?

"It was always going to be lazar's disease, because leprosy tied it down too much to a single identifiable Earth feature. Having said that, we did get a complaint in the *Radio Times* following the first episode, that we were giving leprosy a bad name. The whole point of the story was here was a disease that was actually curable, but because of its huge social stigma it was being perpeptuated throughout generations. Thousands were suffering needlessly.



The stark, haunting aspects of Jean Cocteau's *Orphée* provided a strong influence upon the look of *Warriors' Gate*, echoed during the scenes where the Doctor pursues Biroc through the 'magical' landscape.

PHOTO: THE BRITISH FILM INSTITUTE

La Belle et la Bête **– another *Warriors' Gate* influence, directed by Cocteau. Note the similarities in the lion-faced beast and the Tharils that appeared in the story.**

PHOTO: THE BRITISH FILM INSTITUTE

"I think if he'd stayed watching for the whole story he'd have agreed with the philosophy behind it. The first episode had to establish the misery before showing the process.

"The misery was based very much on medieval iconography of death and suffering. The costumes that the sufferes wore were all based on shrouds that were used around the time of the Black Death. The costume designer, Dee Robson, went into that quite deeply, and the costumes of the Vanir, who were the Guardians of Terminus, were based on *memento mori* sculpture of the Middle Ages, which you get in Westminster Catherdral.

"The Garm's from Scandinavian mythology, just as are the Vanir, but they have a medieval image. A wonderful kind of stirred up mixture of a stew in there!"

Not having read the novelisation, I mentioned that the Garm's position was a bit unclear. "The Garm in myth is the Guardian of the Gates of Hell, like Cerberus in earlier mythology. In *Terminus*, the function of the Garm is to do something very similar, in that he's the Guardian of the gate of the Forbidden Zone. He's a creature from a planet with a much higher radiation background than anyone else on the ship is used to, which means that he can work in the higher radiation areas without too much suffering."

I pushed the point that the Garm didn't seem to get much on screen in the way of origin or any characterization. "That's true, but he actually got more on screen visibility than I'd ever intended for him. In the script he was simply a large black silhouette with glowing red eyes, but they built this thing and I suppose the logic behind it is that if you've spent the money on it, then you want to see it.

"This is unfortunate in a way, because sometimes you can be far more effective by not showing things than you can by showing things in full. When you do that, there's a danger you can see where the zips are... if you show something in the background with burning red eyes there's a hint of mystery there, and your imagination can work on it.

"Something Eric Saward [then script editor] said to me when we were working on *Terminus* was that it was strange, but sometimes he suspected that the low budgets that they had to work with, and the kind of identifiable tattiness of the set was in some ways a positive asset, because it forced the viewers' imagination to work more... I can see that some of the *Doctor Who* stories given a mega budget, and given Industrial Light and Magic special effects, would not be one iota better than they are at the moment."

I mentioned the similarity here with the Hartnell *Who*s and *Quatermass* stories, with very low budgets. Half the time you couldn't see what was going on on screen, it was too dark – so your imagination has to work overtime. . .

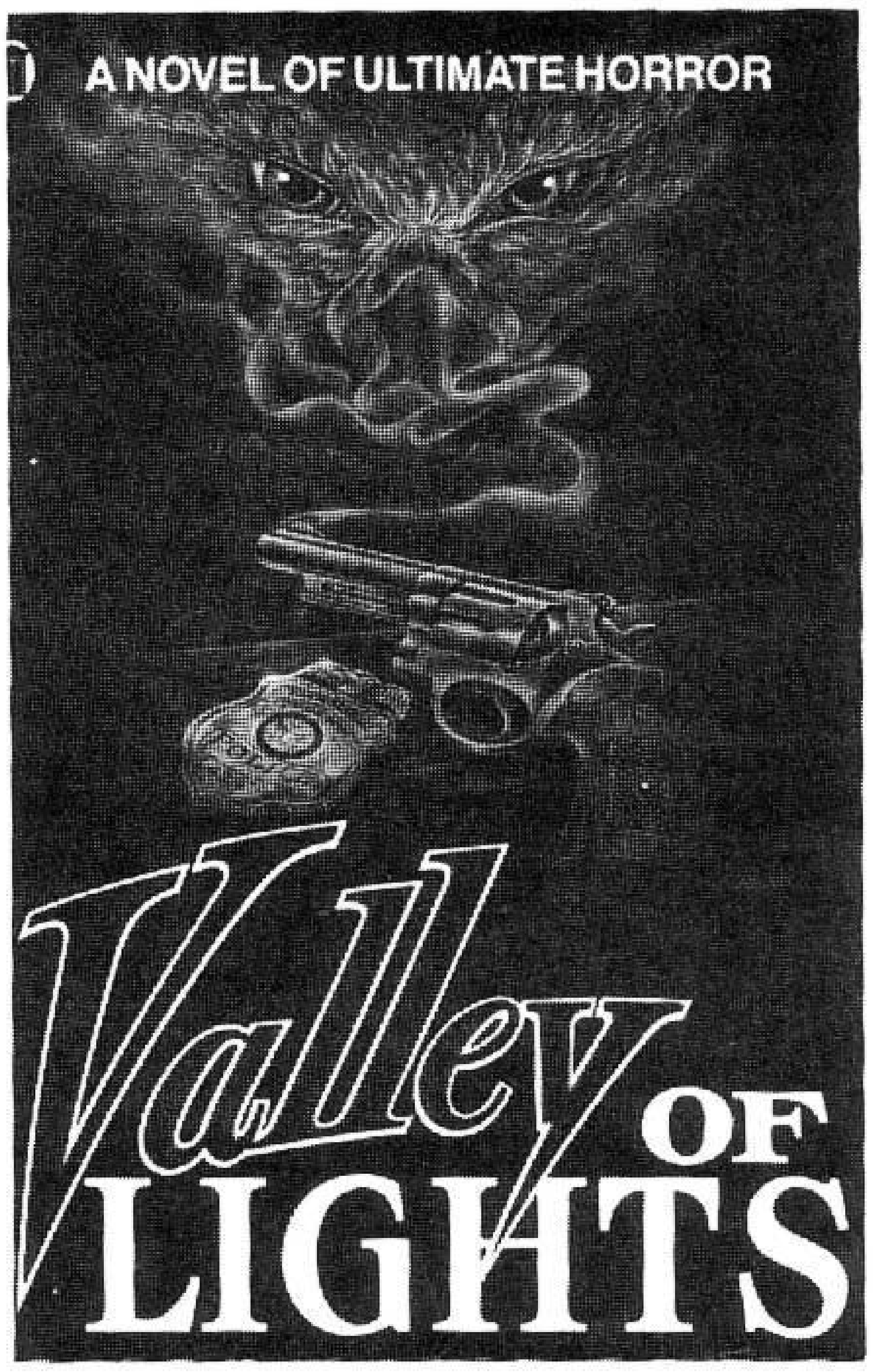
"There's a certain amount of obfuscation there and in that way I think that the early Hartnells were fairly closely allied to some of the things that Val Lewton was doing in the Forties. So much was done by understatement and they were so much scarier for the upshot. I don't know if you saw the Victoria Woods spoof of *Doctor Who* on the BAFTA Award winning show. It was a send up and it was a bit over the top, but it wasn't hugely different from the show as it stands at the moment!"

I mentioned that the corridor scenes in the recent BBC SF comedy *Red Dwarf* were sometimes scary, because you didn't know what's in the spaceship – it was so big. "Yes, and *Red Dwarf*'s an example of what can be done on television at the moment and I think it's a pity, because *Doctor Who* has wandered astray a little bit in recent years.

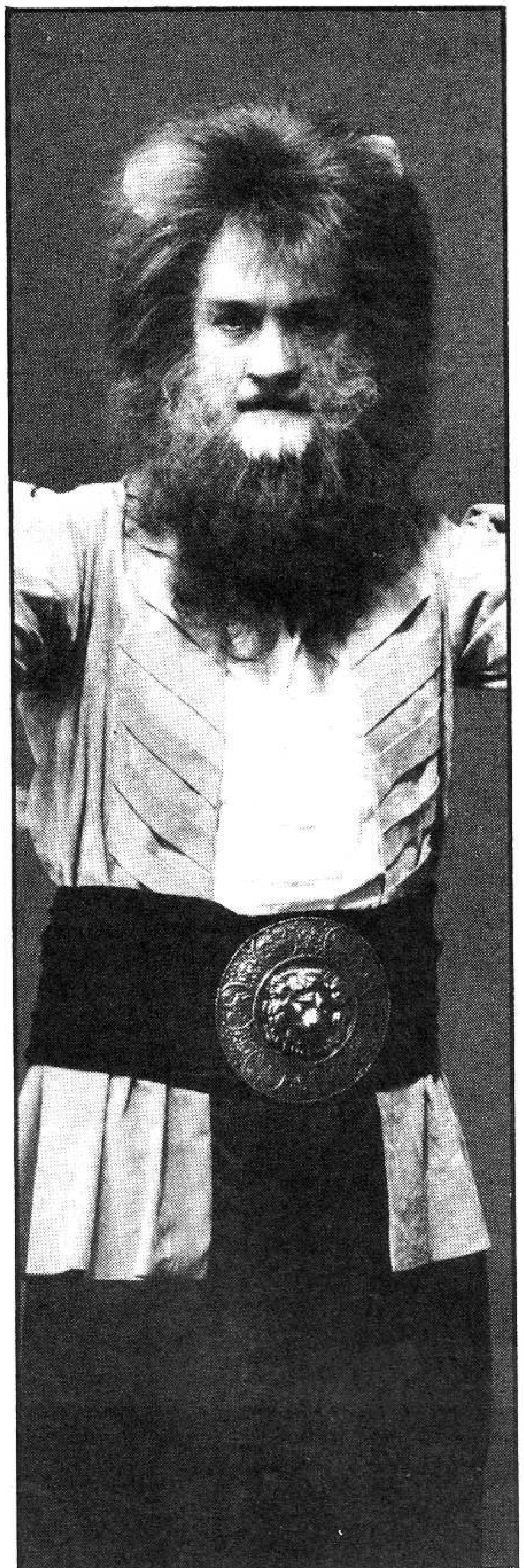
"It's a shame that something like *Red Dwarf* has to be there to remind us, because I honestly don't feel that *Doctor Who* is scary anymore. I think to a certain extent it's become whimsical where it could be dramatic.

"Some of the problem with that actually lies in the way that the focus of attention has transferred from the assistant to the character of the Doctor himself. Originally, the assistants carried the dramatic weight and were the viewpoint characters with whom the viewer identified in the story. What has happened since is that the viewpoint has shifted to the Doctor, the Doctor's moved centre stage and right into the spotlight and the assistants have become something of a disposable appendix to it."

"If you show something in the background with burning red eyes there's a hint of mystery there, and your imagination can work on it."



Research forms an important part of any writer's work, and Stephen is no exception, whether it's *Doctor Who* or *Valley of Lights*, which came out of a three month stay in the desert town of Phoenix, Arizona. "I used to go out riding night shifts with the police sergeant there. There's nothing particularly remarkable about the place, but for some reason it got its hooks into me."



◀ David Weston played the lion-faced Tharil in *Warriors' Gate*.

Which explained why so much was going on between Turlough and Tegan in *Terminus*. "Yes – I would have liked more, but some of the material had to be cut for various reasons – cost and actual scheduling – but we did have more material with Turlough and Tegan in the ventilator shaft."

By this time, I got the impression that Stephen had enjoyed *Terminus* far more than he had *Warriors' Gate*. . . "I did, partly because most of what I actually wrote for *Terminus* appeared on screen, whereas *Warriors' Gate* went through various convoluted stages to the extent that I was feeling a little bit regretful about what might have been."

Stephen has written no less than seven novels and nearly a dozen radio plays in the last ten years, as well as novelisations under pseudonyms he'd rather not be reminded of. (Such as *Fame*, as Lisa Todd). I asked him what appealed to him most about story writing, the people or the situations that he put them in. "It's difficult to put a finger on that one. . . I get ideas which I'll write down, but I won't act on any of them.

It's only when I get two ideas that work together and throw sparks off that I actually get moving on it. That applies to everything I do, whether it's short stories, a novel or a tv script. I'm more interested in the sparks that two ideas throw off than the ideas themselves.

"If anything, I think a strong idea can overpower a story by leaving you with nowhere to go. The point at which a story

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becomes interesting is where you put human beings into it and watch them interact and see where they take it. With that you can start with the most banal concepts and work the most wonderful stories."

This is clear from the latest paperback, *Valley of Lights,* which starts like an 87th precinct story and becomes a horrific game of hide and seek with a creature that cannot be killed. "That was totally deliberate. I did the best that I could to keep everything at the most mundane level, because that's the level at which we all live our lives and which we can most easily recognise and identify with. As soon as you put something weird and wonderful into that, then by contrast the weird and wonderful is hugely enhanced."

Which took us back to the original theme of *Doctor Who.* "This is it. . . two school teachers, a junkyard and a telephone box. How mundane can you get? It's not what the colour of the wool is, it's what you knit with it."

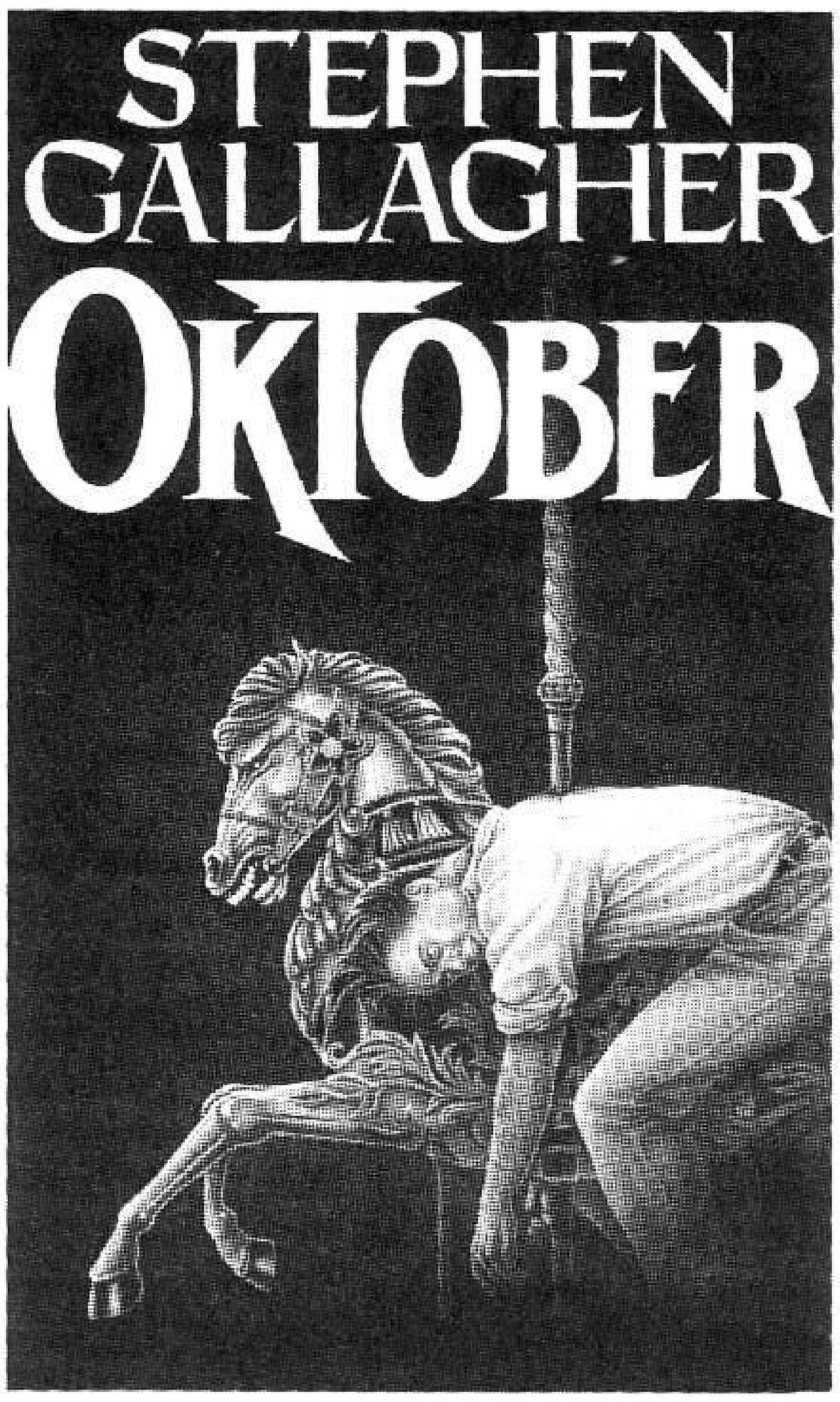
Volchak, the police sergeant in *Valley of Lights* is the character who has to defeat the villain who swops bodies, rather than be killed. "He's the ultimate unstoppable force. I gave him a rationale for the way he works and then put the problem in the hands of this ordinary police sergeant who doesn't even count himself as particularly imaginative. To give him this kind of puzzle to solve was hugely entertaining to write, and I hope that to some degree it's entertaining to read as well."

We went on to talk about the influences Stephen has had upon his work. He'd already mentioned a few well-known cinema names, but what about SF and horror? "H.G. Wells, as a teenager; his complete short stories was almost continually by my bedside. Then there's the Professor Challenger stories by Conan Doyle I was very much taken with, like *The Lost World.* As I got older I moved into SF and Horror. In the late Sixties, horror was not in a wonderful state. You had to go back to Dracula, I was never a Lovecraft fan – that area was a closed book to me.

"In the course of the early Seventies you got things like Thomas Tryon – *Harvest Home,* and Stephen King's big breakthrough. It was like horror had met soap opera and hybridised a complete new form, instead of lonely young men spending reclusive lives in libraries or cataloguing elderly men's papers and having nightmares as a result.

"You suddenly got thrown out into the brightness of the outside world in shopping malls and streets, with complete family relationships and interpersonal relationships that the ordinary novel had enjoyed for centuries."

Continuing with influences, he quickly indentified the major themes of the current horror genre. "There's the The Blob Out There school and The Demon Within school, and I'm very much the latter. That means what if you're doing something that will eventually be described as a horror story, you don't have to think in terms of the old horror traits and the old horror icons.



***Oktober*, Stephen Gallagher's latest novel.**

Simone Simone and Kent Smith in a scene from the understated horror film *Cat People*, produced by Val Lewton.

PHOTO © RKO RADIO PICTURES

> **"There's the Blob Out There school and The Demon Within school, and I'm very much the latter."**

"You don't necessarily have to think of how to create a monster or justify a supernatural being or event if those events can be equally justified by human psychology. It's a much more rewarding route to follow. You have to work harder at it, and the results are so much more rewarding in the end.

"The problem that I've always felt you had with SF, horror, or any form of fantasy is that when the writer is walking down the lonely road of a story, there are far too many escape routes offered. In SF you can put a hero in the corner and just invent something that is going to get him out of it, like K9 in *Doctor Who.*

If you deliberately limit the rules – not to the extent that you insist on mundane reality, or you end up writing about two people getting divorced in Hampstead, (which is the general drift of the late Twentieth century English novel) – but if you actually put in some limitations and force yourself to work against those you kind of build up some literary muscle as a result."

The future looks bright for Stephen, with *Valley of Lights* currently going through pre-production for Zenith Films. It's being directed by Stuart Orme, an enthusiastic supporter of the story, who has recently completed another Zenith project, *The Wolves of Willoughby Chase,* and was also responsible for the look of *The Fear* from Euston Films, a crime series recently screened in Britain.

Stephen's latest novel, *Oktober,* went on sale on April and should soon be available in paperback. It's a horror story about corruption within international pharmaceutical companies and has again been thoroughly researched. What else was he working on at present. Films? Books? Television?

"One of each, really. I've just wrapped up a new novel called *Down River* for NEL – we're at the contract stage with that now. I'm tying up the final draft of the *Valley of Lights* screenplay and I've done a little bit of work for a new BBC tv series. I've just contributed one episode, it's a police thriller drawn from *Rockcliffe's Babies.* They're taking the main character, Ian Hobbes, and transporting him down to Dorset. He's going to be a country copper with a metropolitan copper's ways.

"There's a four-part adaptation of *Chimera* on the cards, which again I'm doing with Zenith. That's a genetic manipulation thriller, about the creation of artificial life in a laboratory which then runs amok. It's very much in the tradition of the original *Frankenstein* story, though it's probably closer to *The Island of Doctor Moreau.* I wrote it in '79, sold it in 1980, it came out as a book in '82.

"I wrote it as a future thriller and set it in 1987, so it's now contemporary and it's almost beginning to become a history! A lot of the things that it talks about and I researched at the time were speculative, like the development of genetically engineered substitute for human insulin – it's now something that's in common usage."

Whilst not being able to predict the future with so much accuracy, it's obvious that Stephen Gallagher displays a tremendous amount of dedication to his craft that's rarely matched. With so much material in the pipeline, it looks as though we'll be seeing his name on films, television and books for a good time to come, and it's good to see *Doctor Who* being written by such a writer.

◆

OFF THE SHELF

Gary Russell brings you the latest news from the world of *Doctor Who* in print...

Russell's Rateometer works on the basis that five TARDIS are the maximum any book can get.

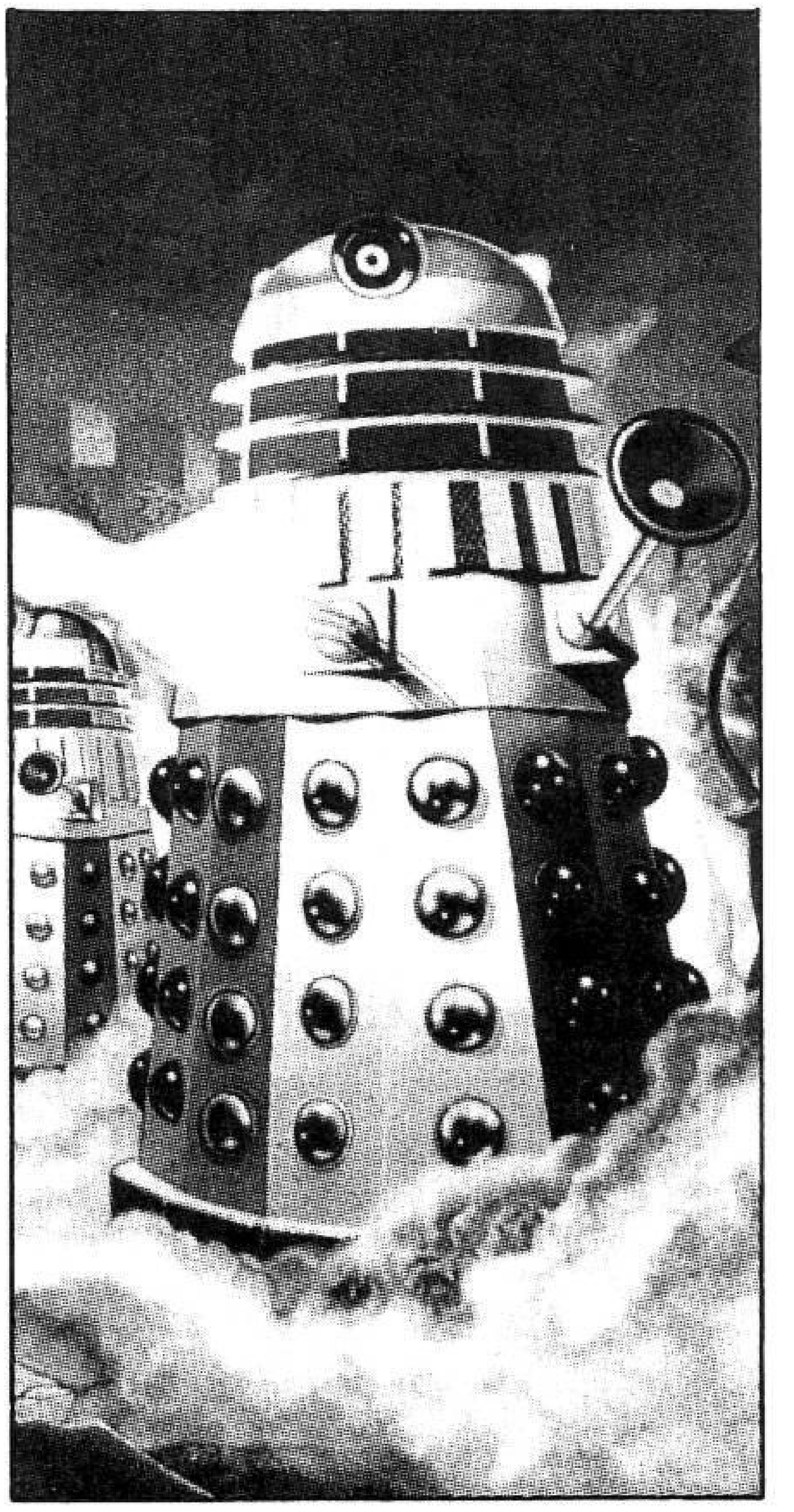
Don't forget the Book Poll is still running, as featured in ***DWM Issue 137****. Send in your entries – top three books and best cover for the 1987 Target novels – on postcards only, by September 1st. Mark your card* DWM BOOK POLL, *to the new editorial address.*

The news that W.H. Allen, who own Target Books, have decided to suspend publication of hardback *Doctor Who* books until December has been met with mixed reaction by readers. The novels will now be published in hardback and paperback simultaneously, which is great news for the majority of fans who are getting mightily fed up with having to wait such a long time for their books.

It is not very good news for those of us who've spent a fortune over the past fifteen years (yes, 1988 is the 15th year of Target's range of *Doctor Who* books) building up a great hardback collection.

W.H. Allen says the decision has been taken for economic reasons, but simultaneous publication with some publishers tends to mean that the hardback versions will shortly be cancelled altogether. Anyone who is anxious for this not to happen ought to drop W.H. Allen a line and let them know how you feel about this.

Still, it does mean that readers won't have to wait quite so long after having read my reviews before you get the chance to make your own judgements. While I'm on that line of thought, thank you to the folk who have sent copies of my *Time and the Rani* review to Pip and Jane Baker, radically disagreeing with it. I'm glad my column stirs up such a reaction. I just hope someone tells them I raved over *Ultimate Foe* so I don't have to avoid snipers every time I'm in West Middlesex!



Talking of *Time and Yer Auntie*, a number of readers spotted the numbering mistake on the cover – I, like you, thought it was book 128 and not 127, a mistake that occurred during all the editor swapping that took place last summer at Target. This isn't the first mistake: take a look at our cover reproduction in **DWM Issue 135** (*Wheel in Space*), and then at *Vengeance on Varos* – numbered 106 – which hits the shelves twenty odd books later! When W.H. Allen introduced this numbering system, Christine Donogher was editor at Target and I remember well her bemoaning the thing. "It'll cause so many problems" she cried.

On to some good news though, as briefly mentioned last issue. To mark the show's 25th anniversary W.H. Allen are releasing three "double novels" under the Star, rather than Target, imprint, wherein two books are printed in one volume. Fairly uninteresting, but definitely worth getting for the beautifully produced covers with their silver embossed surrounds.

First up are the first two books by Donald Cotton, *The Myth Makers* backed with *The Gunfighters*, two of the best books in the range. Next, David Whittaker's classic *The Crusaders* coupled with *The Dalek Invasion of Earth* by Terrance Dicks. Interestingly enough the cover to *Invasion of Earth* is in fact from W.H. Allen's *Dalek Omnibus* hardback of a few years back, one of Andrew Skilliter's best, and miles better than Chris Achilleos' lame one based on the second Dalek film.

The third book is the disappointment, *The Dominators* by Ian Marter, doubled with Terrance Dicks' *The Krotons*, neither of which are their respective authors' best efforts. Also they are two rather odd choices, which makes the cynic in me suggest that these are being issued for practical reasons rather than aesthetic, ie there are surplus copies in W.H. Allen's stockroom and this is a better way to flog them. Jo Thurm at Target was unsure whether any more sets were to follow, so it's simply a case of watch for announcements in this column.

Time now for a quick update on upcoming simultaneous hardback/paperback releases:

December 1 1988: *Paradise Towers* – Stephen Wyatt £8.95/£1.99

In no particular order as yet during 1989:

Delta and the Bannermen – Malcolm Kohll – £8.95/£1.99

The War Machines– Ian Stuart Black – £8.95/£1.99

Dragonfire – Ian Briggs – £8.95/£1.99

Attack of the Cybermen – Eric Saward – £8.95/£1.99

The Nightmare Fair – Graham Williams – £8.95/£1.99

And coming in September this year is *Doctor Who – 25 Glorious Years* (£14.95) by, who else, Peter Haining. This is another extravaganza by the man who has managed to re-write the same book over the last four years, but has apparently managed something different this year.

So far, the only section I've seen is the checklist at the back, a sort of episode guide from *An Unearthly Child* up to *The Happiness Patrol*. The only comment of which I can make is that Mr Haining appears to have glanced through his copy of the J.M. L'Officer Programme Guide and picked up two or three "guest cast" to name. 95% of these are fine, but some of his "guest stars" include virtual extras or at least characters who got bumped off after ten minutes of a particular episode.

When I've got hold of a copy of the complete tome, I'll do a proper review, but it has been suggested to me that this is the best since his first, and greatest, *Doctor Who – A Celebration*, back in '83. I look forward to finding this out.

Aside from Target, Titan Books are increasing their *Doctor Who* script book range with two new titles, both edited by John McElroy. The two stories to be covered are Robert Holmes' *Talons of Weng-Chiang* and Gerry Davis' *Tomb of the Cybermen*. More news as it comes.

And now on to this month's reviews. I've been a bit naughty here and jumped some way forward by doing *The War Machines*, because it's not due for another six months. However as I am also looking at *The Smugglers* and the two ran concurrently on tv, it seemed a fun thing to do.

To briefly recap, *The War Machines* was Ian Stuart Black's second *Doctor Who* script. His previous one, *The Savages* was transmitted immediately prior to this, making him the only writer on the show to have this claim to fame (and before you all write in and disagree, *The Ultimate Foe/Time and The Rani* does not count because Robert Holmes wrote part of the former) – and concerns the Doctor and his Companion Dodo returning to 1960's Earth.

Here Dodo makes her departure and along comes Ben Jackson, the sailor and his "Duchess" Polly, the only human Companion whose surname we never know, who barge into the TARDIS to return Dodo's key, or out of curiosity, depending on which of the two books you prefer, although both authors are fairly ambiguous, and neither really contradicts the other. From there, in Terrance Dicks's adaptation of the Brian Hayles' *The Smugglers* they go back in time to mix with pirates, smugglers and customs men, only to escape into the snow for *The Tenth Planet*... but that's another book!

The War Machines is in many ways a forerunner of what the future held for the programme; earth-based, featuring a strong menace, needing the might of the military to defeat it, the crazed human scientists in control and various bumbling Governmental Officials. Unlike the later UNIT era, the military take a back seat, and here we see the Hartnell Doctor mixing with the higher offices of our land, personified by Sir Charles Summer – a complete idiot in best *Who* tradition, who thinks more about his reputation than the menace threatening him.

The first Doctor really ought to have done this type of tale more often. He excelled frequently in displaying his irritation at the shortcomings and inadequacies of his human Companions, but here he can really let rip, and great fun it is too.

I approached the book with a very great deal of trepidation. Frankly, *The Savages* was a very limp book, and *The Macra Terror* was not exactly flawless, but this, in '60s lingo, is just "Fab and groovy". From the opening sequences of the Doctor and Dodo exploring the London of the swinging Sixties which neither of them recognise, through the Doctor's investigation of The Post Office Tower which, he hopes, will one day get a name change to something less cumbersome, his meeting with the eager and friendly Professor Brett – introduced by their mutual friend Ian Chesterton! – and the subsequent character change as Brett's will is absorbed by WOTAN, everything in this book is a pure joy. I found the characters so deep – including WOTAN, situations so real and recognisable and the relationship growing up between Ben and Polly delightful.

The book deviates in places quite radically from the budget-restricted tv show it is based upon, as most good novels do, but it enhances the plot and people rather than changing anything. The same events happen, in the same sequence but so much more colourfully and richly – attendees of the National Film Theatre's SF weekend a year or two back will have seen this story on the screens as it had just been returned to the BBC archives, but those people might not immediately recognise the story they saw here on the page.

The War Machines themselves are different from each other, each new one progresses and improves on the previous ones until the final one called Valk is captured by the Doctor and... but I wouldn't dream of saying what happened next. Target have been putting out a lot of high quality Hartnell novels recently (*The Ark, The Space Museum, Edge of Destruction* etc) and *The War Machines* is one to be added to that list.

The War Machines **by Ian Stuart Black, published early 1989 at £1.99/£8.25. Cover by Alister Pearson.**

Russell's Rateometer: ■■■■▌

The Smugglers on the other hand, is unlikely to enter the list. It is by no means a bad book, but after *The War Machines* it seems somewhat anticlimactic. This is doubly disappointing because on the whole Terrance Dicks' recent novels have been excellent (*The Faceless Ones, Seeds of Death, Inferno* etc). This sees Terrance slipping back into his old ways of something that might have been turned over in a weekend.

Of course, no writer however great can help a shoddy script and *The Smugglers* sure ain't no Robert Holmes! In fact, one feels that Brian Hayles ought not to have bothered, and submitted the script to the Beeb's Light Entertainment department. A lot of fans write into **DWM's** letters column complaining about so-called pantomime aspects of the recent series, but the stories of the 1980s are high class drama compared to the latter historicals of the Hartnell era.

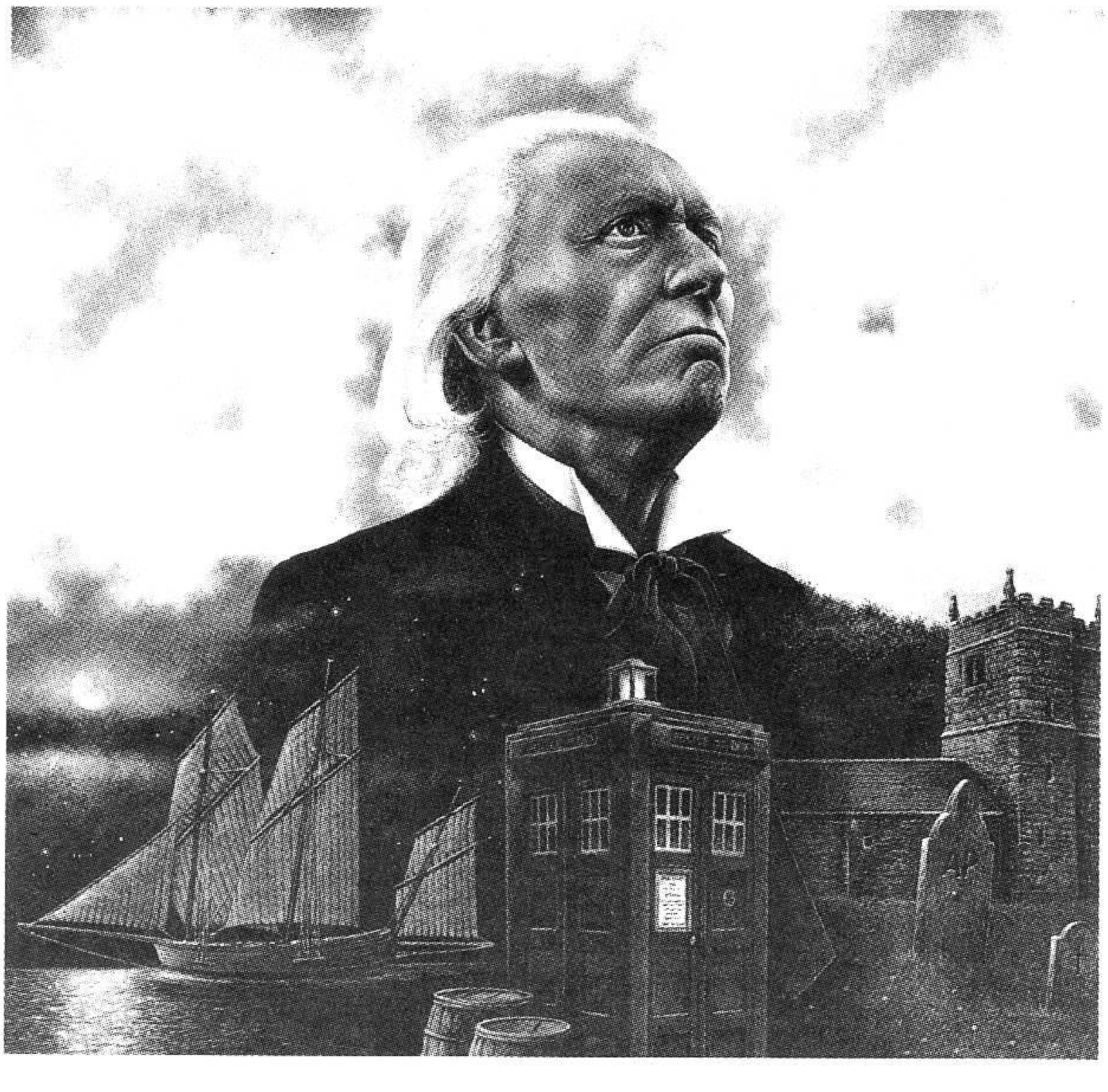
Terrance thankfully takes the humour right out and replaces it with a certain air of mystery and tension – will the pirates get their booty, will Cherub live up to his name, is the inn-keeper villain, scum or merely not very nice? On the whole the book toddles along cheerfully, making coherent a plot that looks quite bewildering as a synopsis, but is badly let down because Terrance insists on using Hayles' original dialogue and frankly, it's awful.

If there had been a *Carry on Smuggling* film they'd have rejected this dialogue, it is so clichéd. I wish I'd seen it on tv, because I would suggest the actors deserved medals if they delivered the lines without having hysterics.

Overall, I applauded Terrance for handling such rubbish so well, but as it looks as if this is only his second of three Hartnell novels (*Planet of Giants* is due one day), it could be that as with *The Mysterious Planet*, Terrance is only getting handed the naff ones.

The Smugglers **by Terrance Dicks, published June 16th at £7.95 with a glorious cover by Alister Pearson (his best yet).**

Russell's Rateometer: ■■■



FLASHBACK 2
SEASON 14

by Justin Richards
& Peter Anghelides

The most controversial season of *Doctor Who* to date had also been the most innovative. For both long-time fans and long-time critics, the show was breaking new ground – and that didn't please either! To one or the other group, Season 14 was too radical, too frightening, too populist, too violent – and altogether too MODERN.

Last month, part one explained how the growing *Doctor Who* Appreciation Society had given the season a bad fan press, but that was nothing compared to the national press campaign waged against the show by the National Viewers and Listeners Association (NVALA), whose most familiar spokesperson was Mrs Mary Whitehouse.

The NVALA, however, had scored the first *real* success – an apology from the Chairman of the BBC, and an admission by Robert Holmes that the programme was no longer aimed at children. It was a watershed for *Doctor Who*.

The way the programme had ceased to be a children's programme was an important part of the press commentary. The publicity the programme was attracting off-screen, as well as on-screen, was to affect the seasons immediately following, in Hinchcliffe's absence. It was one thing to see Elisabeth Sladen interviewed in the first edition of *Multi-Coloured Swap Shop,* and quite another to see a headline in the *Express* reading: "BBC takes rap for *Dr Who*".

However, the programme had already demonstrated itself as one of television's most newsworthy shows. A *Radio Times* article heralding the start of the season, and in particular the first story, *The Masque of Mandragora,* was quickly followed by praise for its triple cliffhanger ending of episode two.

Masque was also singled out by producer Philip Hinchcliffe for special honours. Not only did he nominate it as his choice for a repeat showing in the *Five Faces of Doctor Who* celebration season on BBC 2 in 1981, (lack of time unfortunately meant that it had to be dropped), but Hinchcliffe also wrote the Target novelisation of the story, published in 1977.

All other novelisations of the fourteenth season were written by Target mainstay Terrance Dicks. This perhaps made up for this being the first season since the fifth (1967-8), in which he played no production role, though he did find time to write the script for the Lively Arts documentary (see below).

Hot on the heels of the publicity for *Masque* came the coverage of the second story, *The Hand of Fear.* The story was filmed partly on location inside the nuclear power station at Oldbury, on the river Severn, and not far from where writers Bob Baker and Dave Martin lived and worked.

The Deadly Assassin had attracted its own brand of attention, while Mrs Whitehouse's reaction was annoyance at the sight of Leela's knife in *The Face of Evil* – Tom Baker's response was that he thought Leela should have a much bigger knife! Furthermore, *Face* offered the tabloids something better than this controversy – a familiar photo opportunity in the shape of a new female Companion for the Doctor.

This was made even more important in the eyes of the editors by the facts that Leela was to be a scantily-clad warrior savage, and by reports that an extra piece of material had been added to the back of her leather costume as actress Louise Jameson was, "not too keen on the shape of her bottom".

What Mrs Whitehouse would have liked less to learn was the origin of the Sevateem warrior. Chris Boucher had written Leela into his story when there was speculation about whether the Doctor was to have a Companion at all, or perhaps a different one for each story.

He had named her after a clever and pretty Palestinian hijacker called Leela Khaled, who was in a British jail at the time. "The character came out of the whole atmosphere of that time," commented Boucher, aware of developments in the women's movement, which he felt had made characters like Emma Peel of *The Avengers* possible. "She didn't play second banana to any man. It seemed to me that it was time that *Doctor Who* followed that example."

Pennant Roberts cast an actress with theatre experience, Louise Jameson, in the new part. Boucher saw his new character as "brave, bright, primitive, proud, curious". So did the production team who, on the strength of Boucher's first commission, asked him to write the next story, and to carry over his creation as the Doctor's new full-time assistant.

Leela's impressive visuals were deemed too good an opportunity to miss. Some of the articles and photographs from the *Face of Evil* were quickly pressed back into service for the next story, *The Robots of Death.* They were placed alongside pictures of the latest female addition to the cast, Pamela Salem, in order to suggest that the actress was also to become a Companion. This potential, however, was not to be fulfilled and the character of Toos played out her part in her allotted four episodes, never to be seen again.

The story also gained further recognition as at the same time, features were run on Kenneth Sharp's striking art deco designs for the set and the robots.

However, most media attention was focussed on the season's final story. *The Talons of Weng-Chiang* was the subject not just of the usual covering articles, but the object of much attention as the run-in to the first-ever *Doctor Who* documentary. Screened on 3rd April, 1977 (the day after the last episode of the season), *The Lively Arts* programme on BBC2 covered the history and concepts of the series. Its regular presenter Melvyn Bragg, now more familiar from *The South Bank Show,* was asking: *Whose Doctor Who?*

Viewers were treated to clips from old stories, behind the scenes revelations about the making of *The Talons of Weng-Chiang,* and several uninspired insights into *Doctor Who*'s long life and moral stance from children, parents, a doctor and a psychologist. The press made the most of an opportunity to run Melvyn Bragg as *Doctor Who*'s latest foe.

Even before meeting Melvyn, the Doctor had to face some pretty tough opposition in the season (see last issue). Not only was the Master lining him up in his gunsights, while playing the political power market on Gallifrey, but a number of other super-villains used similar techniques to pull off their various dastardly intrigues. And in the still-developing era of Gothic Horror *Doctor Who,* they were sparing no thought for the squeamish along the way.

But the acknowledgement of the BBC's Arts flagship that *Doctor Who* was part of the nation's television heritage also marked the end of the Gothic Horror era.

The programme's high public profile, as the starting point of BBC 1's domination of ▶

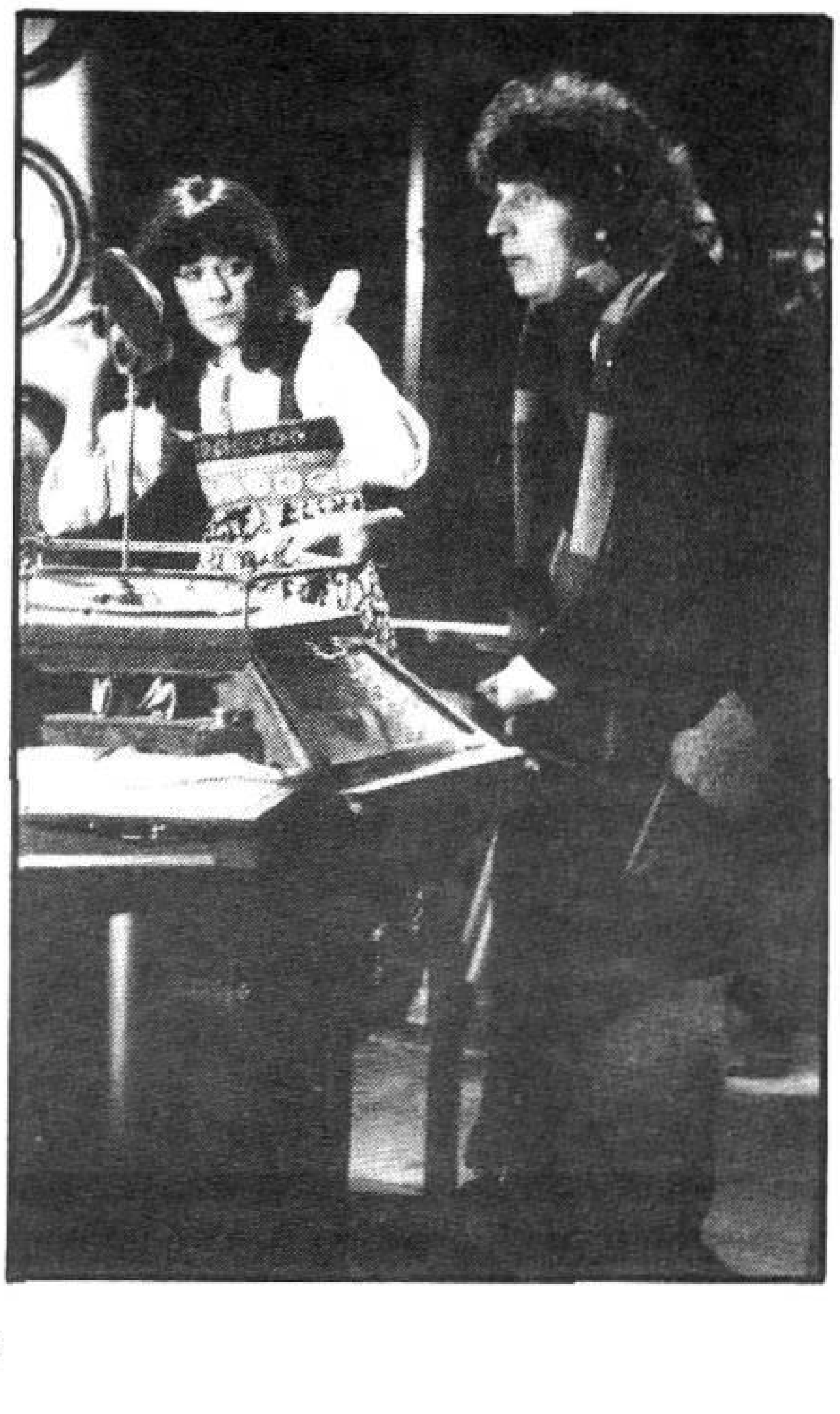
Saturday nights, brought criticism as well as acclaim. The attention of the moral minority in the NVALA had been drawn to *Doctor Who,* because of its large family audience. The strength of the programme was its ability to scare and excite its viewers: a strength developed after the Hartnell "Early Years", by the Troughton "Monster Years" and the Pertwee "Action Years".

The NVALA objected to the show because it wasn't the same 'family entertainment' it had been in 1963, when the programme was intended to educate and inform, as well as entertain. The growing *Doctor Who* Appreciation Society objected to it for much the same reason as many fans now object to today's series – it was rewriting the history of the programme that they were just carefully documenting!

What most critics disliked about the Baker "Horror Years" were items rooted in the *Doctor Who* mythology: alien invasion. But the invasions of the Holmes and Hinchcliffe era were more frightening, because they were invasions of the individual – not taking over a country or a planet, but taking over a human being.

Much of the power of this new form of horror for the programme was derived from the performances of the actors and actresses concerned. The two scenes that Philip Hinchcliffe refers to in the documentary as ones he felt obliged to cut both focussed on the invasion of self. Noah begs Vira to kill him as he mutates into a Wirrn in *The Ark in Space,* and we see (or rather, would have seen) a close-up of Keeler's mutating face as he changes into a Krynoid, having been 'nurtured' on raw meat in *The Seeds of Doom.*

In the opinion of the production team, the most frightening concept was not a rubber-suited monster, but the idea of possession. This chilling threat was complemented in the first three Baker seasons by references from tv and film which an adult audience would recognise more readily than a younger one – popular horror and thrillers.



Hand of Fear picked up *The Hand of Orloc,* whilst *Deadly Assassin* echoed *The Manchurian Candidate. Talons* referenced *Phantom of the Opera,* Sherlock Holmes, Fu-Manchu and the legend of Jack the Ripper. *Robots of Death* recalled *Murder on the Orient Express,* as well as the entire Isaac Asimov canon of robot novels and short stories.

More frightening perhaps was the way in which the Mandragora Helix absorbed the will, and finally the bodies, of its chosen victims, or Sarah's possession by Eldrad, or the Tesh subservience to Xoanon. These were emphasised, for example, by the blazing light flooding from Hieronymous' mask, or our inability to recognise Sarah when 'taken over' by the Kastrian, or the familiar face of Tom Baker hugely magnified and threatening, killing the Sevateem who ventured too far.

The thriller aspect counterbalanced the horror. Political intrigue is harder to use as effectively as action in a popular serial. However, the Italian court intrigue of *Masque,* the company power-struggle in *Robots,* the superstition and ritual of *Face,* and the governmental chicanery of *Assassin* all provided an intellectual undercurrent to the more obvious frighteners of the alien ball of flame, the attack with the Laserson Probe, or the nightmarish visions of the Matrix.

The Graham Williams era of *Doctor Who* was about to begin, and is felt by some to have developed the 'film reference' aspect to the detriment of the 'thriller/horror' facets. In a way, the next few seasons were limited by the responses to the first three Baker seasons, responses based largely on the fact that those series were so popular, with audiences in excess of 12 million viewers. Certainly *Talons* received criticism from all quarters – graphic representations of sewer rats, drugs, sexuality, violence and racism. A high-note, or a low-note, to end an era.

Much of the success of the season came from strong central performances from the visiting company of actors. Norman Jones was a charismatic Hieronymous in *Masque of Mandragora* – other notables in the story included Jon Laurimore as the menacing Count Federico, and a young Tim Pigott-Smith as the stoical Marco, years away from his menacing Merrick of *Jewel in the Crown.* Russell Hunter, the cowardly informer 'Lonely' from *Callan,* was unrecognisable as the domineering Commander Uvanov in *Robots of Death.* He enforced his authority over a strong cast of character actors, including Brian Croucher's noisily opinionated Borg (Croucher was to become Travis in *Blake's* 7) and Gregory de Polnay, who brought pathos to the role of D84 – a dumb robot, and only its voice at that!

Character actors George Pravda and Erik Chitty brought personality to Time Lords Spandrell and Engin in *Deadly Assassin,* while Peter Pratt's malevolent new Master manipulated the weaker Goth, Bernard Horsfall, who had already played a Time Lord in *The War Games.* Another *Who* familiar was Stephen Thorne (Omega in *The Three Doctors,* and Azal in *The Daemons),* who played the ghost of King Rokon in *Hand of Fear.*

It was a season notably short of leading roles for actresses, and Pamela Salem's Toos (*Robots*) and Judith Paris' Eldrad (*Hand*) were isolated exceptions, though even the latter character was actually male!

Another Robert Holmes double act (Jago and Litefoot) was Christopher Benjamin and Trevor Baxter, which Holmes and director David Maloney hoped might be strong enough to warrant a spin-off series of their own. Indeed, *Talons* is rich in characterisation, from John Bennett's curiously inscrutable performance as Chiang to Michael Spice's histrionic Magnus Greel.

A curious fact is that all but one story in the season had a different working title: *Catacombs of Death, The Hand of Time, The Dangerous Assassin,* and *The Talons of Greel,* for example. It is strange also to think that, despite the furore among the self-appointed moralists about other aspects of the series, it was the production team who renamed as *The Face of Evil,* the more interesting, though potentially more offensive, working title of *The Day God Went Mad.*

Almost all the stories are a triumph of design and effects. However, there are letdowns: the disappointing effects work of *Talons,* particularly that unconvincing giant rat, are more surprising for the involvement of the special effects head Michaeljohn Harris. Robert Holmes was later to recall that this was his favourite story, but that he thought the rodent was a disappointment.

Those effects compared starkly with the impressive visuals of Richard Conway in *Robots* (Conway later went on to work on films such as *Flash Gordon*), the sandminer model work for example. *Robots* also made extensive use of ChromaKey, both for perspectives (looking into the miner's bridge) and effects (the 'mad' robot eyes and the Laserson Probe).

The most impressive design feat, however, was in the season-opening *Masque of Mandragora.* Retiring designer Barry Newbery researched contemporary Italian design right down to the items in Heironymous' study. He also redesigned the TARDIS console room (see last issue).

Masque's costume designer was James Acheson, who this year won the Best

Costume Design Oscar for his work on *The Last Emperor*. He made use of clothes from a Laurence Harvey production of *Romeo and Juliet* of some twenty years previous. Location filming for the story was done in Portmeirion in Wales, a neo-Italian Victorian folly which had last been extensively used for the cult Independent Television series *The Prisoner*.

By comparison, *Hand of Fear* made a virtue of *Doctor Who*'s familiar limitation to quarries, for alien landscapes, by creating a studio set for Kastria, but locating the narrative's opening scenes in a quarry where the hand is found.

The quarry also provided a backdrop to the third-episode, filmic *tour-de-force* of *Deadly Assassin,* in the Matrix. This was a fantastical sequence of events written by Robert Holmes and realised by director David Maloney. Almost incidentally, the familiar slit-scan title sequence tunnel was used as the effect heralding the Doctor's entry into the Matrix.

The rest of that four-part story was thus confined to studio sets, populated by Time Lords dressed by James Acheson. So it was that the man who helped create the Baker Doctor's distinctive look, by his work on *Robot* two seasons previously, also helped to define to this day what the Time Lords look like on Gallifrey.

A combination of good model work (the Tesh ship and the giant cliff 'face'), studio ChromaKey (inside Xoanon) and filming at the BBC's Ealing studios, helped make Pennant Robert's directorial contribution to the season a design success. *Face of Evil's* jungle recalled that of the previous season's success with *Planet of Evil.*

Wapping in London was used for exteriors in *Talons,* which made good use both of the set-piece finale of Greel's hideout, and the real theatre location. In the theatre, the writer of the season's music, Dudley Simpson, appeared in vision as the orchestra conductor. Louise Jameson suffered a bout of glandular fever, but still gave a lusty performance in her first screaming part!

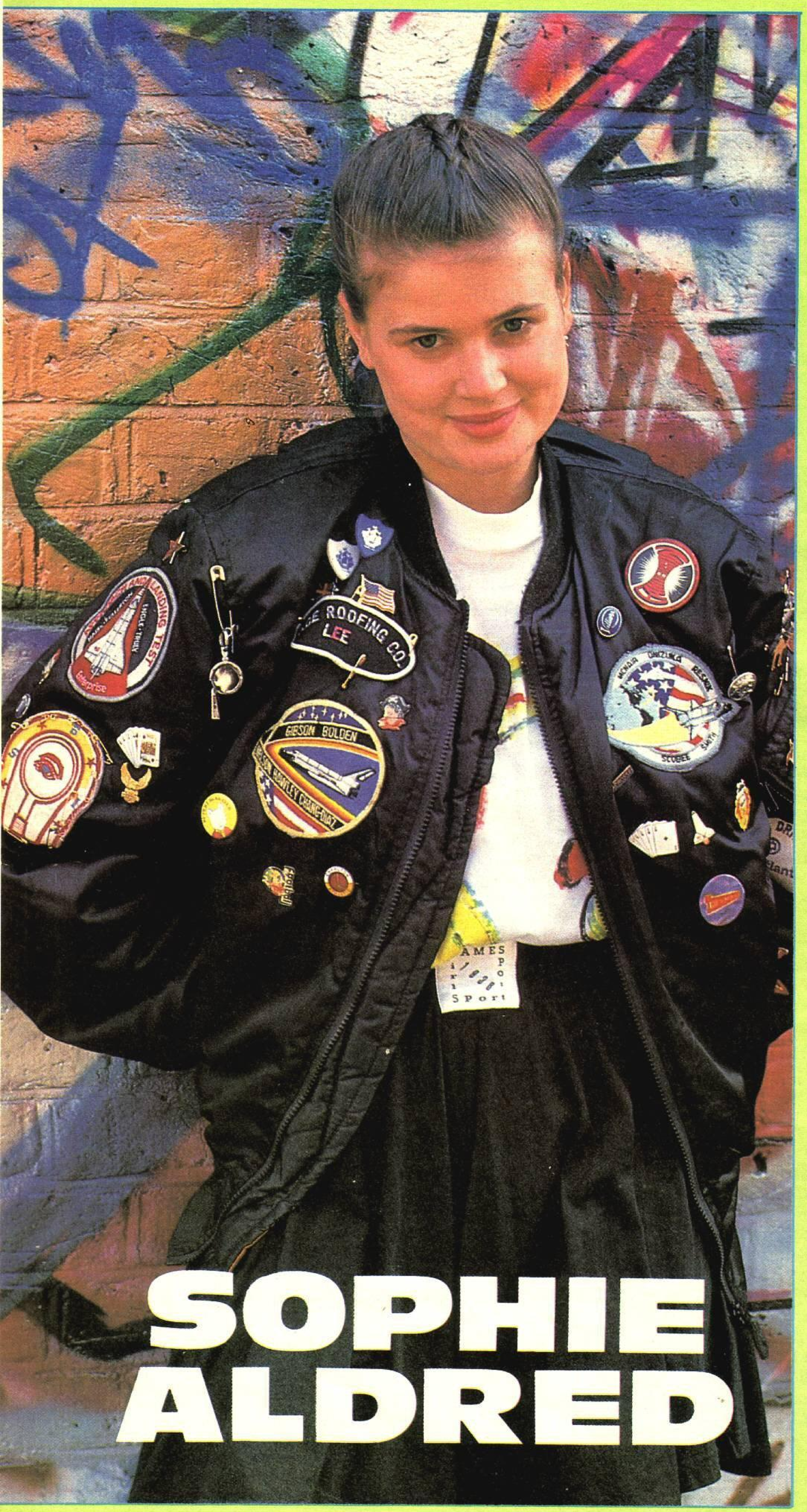
However, it is not the great production values for which the season is most remembered, but the great controversies – whipped up by friends and foes of the programme alike. In future years, there was to be no repetition of the Doctor's nightmarish adventures in *The Deadly Assassin,* a show which contemporary fans had dismissed anyway as a wasted episode and a breach in continuity.

Traditional opponents of the show, like the NVALA, were to have an effect on levels of violence and horror in subsequent seasons. What behind-the-sofa fans didn't appreciate at the time was that although this nightmare was just ending, for traditionalists, another quite different one was beginning.

Justin Richards and Peter Anghelides are co-editors of In-Vision Magazine

Sarah (Elisabeth Sladen) in trouble during *The Hand of Fear*.

SOPHIE ALDRED



STEVE COOK

Sophie Aldred joined the regular cast of *Doctor Who* last year, playing new Companion Ace, a teenager with street cred, a talent for science and a tendency to speak before thinking. The upcoming Season 25 will be her first full run at the part. Richard Marson caught up with her just before recording was due to begin on *Remembrance of the Daleks*...

As a child, Sophie fixed her sights on writing as a career, but, encouraged by an imaginative English teacher, she became more and more interested in acting. "She was doing some books for backward children and she tested them out on us. They were breakdowns, in play form, of stories like *Chitty Chitty Bang Bang*, and we all loved doing them. That got me into doing my own plays.

"Funnily enough, I was talking to Bonnie [Langford] about adapting all the Just William stories, which I did back then for my own personal use – at that age I used to think I was a boy!

"When I was about ten, my teacher got really worried about me and told my parents that she thought I was turning into Just William! We had this gang, and there was a Violet Elizabeth and a Ginger, and we did these plays, which usually ended up in a big fight on the floor!"

Sophie was pushed hard at school – "It was a typical posh day school," she comments – and she found their academic tradition a bit of a sausage machine, geared towards pupils doing Oxbridge. "I was about the first person who really wanted to do drama, but I had good teachers and I think that's very important."

Singing was also high on Sophie's list of out of school activities. "Lots of Gilbert and Sullivan. The first thing that I really starred in – which made me hated by everyone in the school (laughs) because I developed such a big head – was the opera *The Night Visitors*. I played this little crippled boy and I've still got the tape of it.

"I really wanted to be a singer. I'd had piano lessons from about the age of seven, and when I got to about 15 my teacher said, 'Right, now's the time for singing lessons,' which I loved and still have. Until last year I did much more stuff of a musical nature."

Singing got Sophie used to performing in public, but she says that she still feels nervous whenever she's performing – every time. *Doctor Who* was her first visit to a television studio, and her first experience of the often bewildering multi-camera recording process.

"For starters, I didn't even know where TV Centre *was*. Gary Downie, the production manager on *Dragonfire* had to tell me, in front of Bonnie Langford, which made me feel a bit moronic! We'd done the read through and two weeks of

Sophie Aldred and Sylvester McCoy strike a characteristic pose and pout respectively in the final moments of *Dragonfire*.

rehearsals before the studio. But when that came along, people must have thought I was an idiot, because I walked into TV Centre main reception and said, 'I'm Sophie Aldred, *Doctor Who*,' and they gave me this key.

"I said, 'What's this for?.' 'Your dressing room,' came the reply. After I'd found that, got into my costume and sat there for a while I thought, 'What do I do now?' My call was about 12 o'clock and I'd got there nice and early, but of course you get so far behind, I wasn't even used till about six!

"I think if I'd had to go straight on I would have been very nervous."

"Luckily, I bumped into one of the cast – Stuart Organ – and I said, 'What do I do?' He thought I meant I was bored but in fact I meant, 'What the hell's going on?' He said, 'Well if you're bored, go up into the gallery,' and I said, 'Where's the gallery?' He replied, 'In the studio.' I said, 'Where's the studio?'! He pushed me in the right direction, I walked in and thought 'GULP!'

"I think if I'd had to go straight on I would have been very nervous, but in fact, because I had about three hours of waiting around, I met a lot of people and that took the sting out of it. I watched in the gallery [the area above the studio where the director and his team supervise the studio floor action] and I was absolutely fascinated finding out a bit more about how television works.

"My first scene was the one where Kane tempts me with the coin – big close-ups – and that was quite nerve-racking because I knew they were close-ups, though at the time I didn't know which camera was taking which shots. Chris [Clough] was very good in that he didn't say anything to me. I'm quite grateful to him for that because it would have made me very self-conscious. I think they were trying to just throw me in at the deep end and see how I reacted, and I'm glad they did that because it gave me a chance to really feel my way into it.

"For the first studio certainly, I had no idea where the cameras were at all. We'd been blocked into certain movement patterns, which of course I'm used to, and, in fact, I was surprised at rehearsals at it being so similar to theatre.

"For a drama it's great because the cameras just pick you up on your spot where you're meant to be. Also, I was lucky to be acting *to* a lot of others like Edward Peel. He was very helpful, giving me a few tips along the way. It was wonderful working with such a good cast."

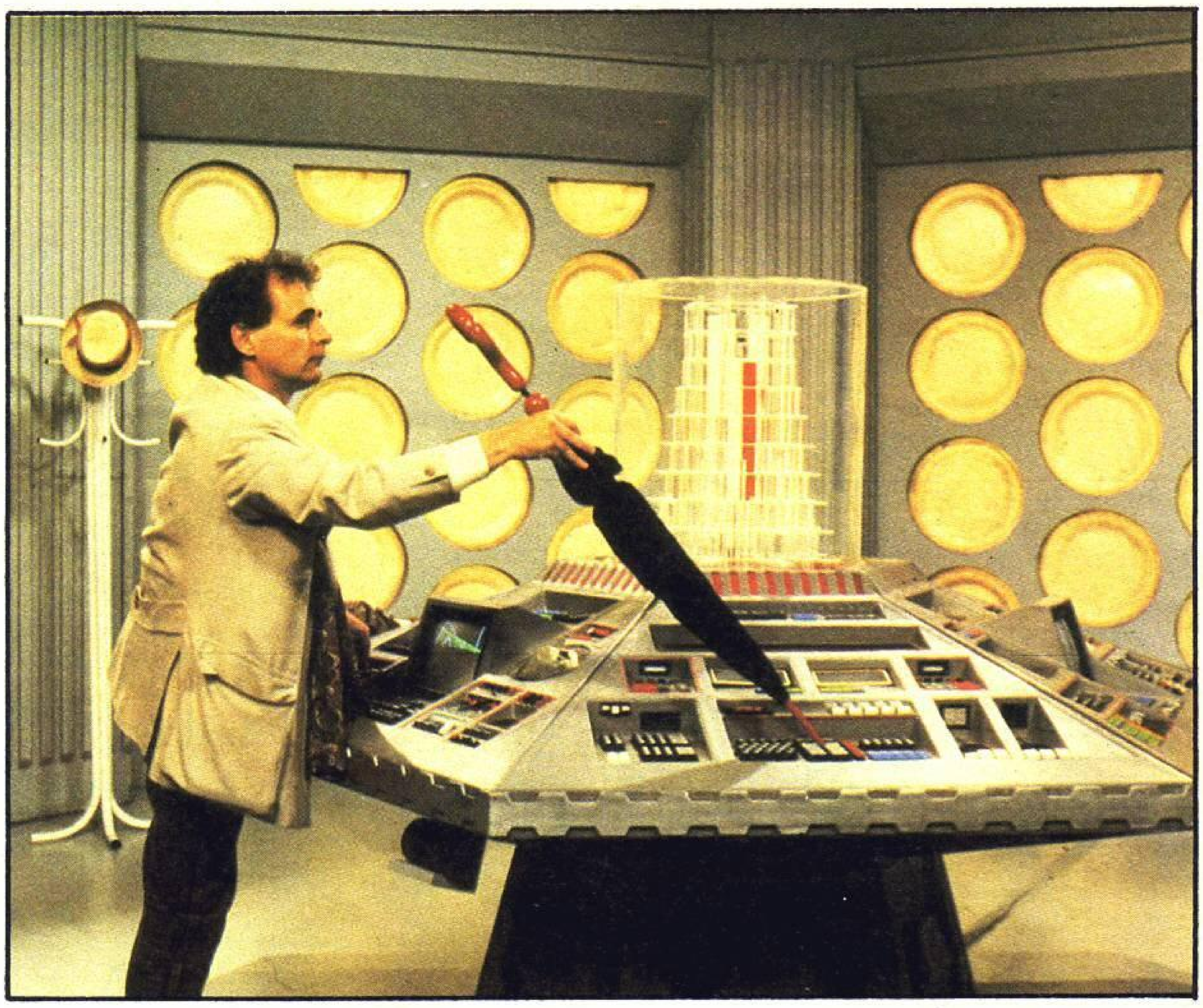
From first days with *Doctor Who*, we return to Sophie's more distant past, and her experience of the often frustrating and tacky side of show business. Sophie headed for Manchester to read Drama at University.

Manchester is absolutely full of students with a consequently great reputation for its social life, a lot of which is initiated by and aimed at the student population. Prices are quite cheap and there is a lot going on. After a year in University accommodation, Sophie moved into 'digs' where she says she began to meet 'the real people'. Even then, her sights were set on performing.'

"A friend of mine reminded me the other day that when we'd first met right on the very first day, I'd said I wanted to be an actress. She'd thought I was pretentious and stuck up!" However, Sophie had parental back up, though she says her father had desperately wanted her to follow in his footsteps to Oxford.

STEVE COOK

Sophie hated the Daleks. She worked with Dalek operator John Scott Martin in *Fiddler on the Roof*, before auditioning for the part of Ray in *Delta and the Bannerman*.



The young actress finds Sylvester McCoy delightful to work with – "a very creative actor."

"I'm glad I made the decision to go to Manchester though, because coming from a very upper middle class background, it was so important for me to get out of London and meet real people. It sounds crass, but I actually met working class people at Manchester!

"I was only just 18 and looking back now I must have been horrendous. I hate to think of myself at that time. I've always been obsessed, because of my schooling, with getting on and doing things and feeling I must achieve. When you're starting that can put you under a lot of stress.

"When I started, all I could do was write letters and go to auditions and try somehow to improve my skills. I think it was important for me to set up 'strategies' throughout my career. Like the first one was to get the all important Equity card.

"Some clubs tried to rip us off. But then they felt the force of my tongue and paid up!"

"I went up to Newcastle and did a panto, which I thought would get me my card, but didn't. One of the group up there was also very keen to get his card, so we teamed up as a cabaret thing. I'm quite proud of the amount of hard work I put into it, because he sort of chickened out and I had to join up with another friend. I had to organise it all though, because he was doing finals!

"At 21 I looked very young, and some clubs tried to rip us off. But then they felt the force of my tongue and paid up! It's a pressure, but it's good to go through that. It taught me a lot about performing and it toughened me up.

"One show we did was hilarious, because we had to use their backing and if the organist can't play – tough luck, you have to put up with it. This particular club was dreadful. Halfway through my 'mike' broke down, and so we both started to pretend to tap dance and, thank God, the audience really liked it."

Sophie was a person of strong political and feminist views at University, although she says she's tempered her beliefs now – a compromise that is sure to benefit her in coping with a career in acting, and the inevitable sexism and exploitation in the profession. *Doctor Who* has many examples of the latter, if only from the press, who always want the *Who* girls pouting in scantily clad outfits, whatever the relevance to either the programme or the article. The girls have little option but to comply.

"I do worry about that – it is a problem. Luckily, there's a lot of sensible people on the *Doctor Who* production team.

"With the benefit of hindsight, I don't think I would have worn that top at my photo-call. It's very difficult, because the costume designer and I were trudging around for four hours looking for something suitable for the press call, and we had to get it then. John wanted something a bit more glamorous than my actual costume, though I think it would have worked just as well.

"It was a shame, but at the time I was in no position to disagree. Now I feel slightly stronger and in fact John's been really good – for the next season he's letting me loose on the costume department. I'm keeping the jacket and the badges because I really like that, but it's dull to be dressed the same throughout.

"I remember Sylvester commenting about Bonnie's costumes during rehearsals. He said there's obviously a branch of Miss Selfridge in the TARDIS! I was very pleased that they asked me what I wanted to wear from the start.

"It was all my idea – I'd been looking at *The Face* (a trendy 'fashion victim' magazine) and there just happened to be this article about 16 year old girls. That was the inspiration. I went around the King's Road with Richard, the designer, and said, 'Oh, I want one of those black padded jackets and I'll have that space shuttle badge there,' and so on.

"We took a lot of care over the badges. I was a bit upset about the red tights, as in fact I'd chosen stripey yellow and black ones which were more 'in' with the image at that time, but they strobed on the cameras and the red ones were the only other ones around."

For such an anti-authority figure, it is perhaps surprising that among Ace's badges can be seen two *Blue Peter* varieties – ordinary and silver. "I didn't realise that there was anything attached to this at first. The inspiration for them came from when I was up in Manchester doing *Fiddler On The Roof*. I went to this club and got chatting to a guy because he was wearing a *Blue Peter* badge.

He said he was a dresser at the BBC, so I told him I was up for this audition, and then when I got the part, it clicked back into my head, and I liked the idea of this *Blue Peter* badge worn with the shiny black jacket. It was something personal – I didn't realise it would create such a fuss – but then Kate Easteal [then production secretary] came up to me in the studio and said, 'Where did you get your badge?.' She actually went up to the *Blue Peter* office and rifled through the files to find out how I'd got it!"

"For years my ambition has been to be a *Blue Peter* presenter!"

There was some talk of Sophie appearing on *Blue Peter* – mentioned in Gallifrey Guardian at the time – and I asked why this had fallen through. "I was going to appear on the Monday that the first episode of *Dragonfire* went out – my first appearance, the 24th anniversary and the start of the 150th story. But it fell through, I think because I was doing *Corners* and that is another children's programme. It's a shame because for years my ambition has been to be a *Blue Peter* presenter!"

Sophie is understandably thrilled that the first 26 part season of *Corners* was such a success (another 28 part run is planned). "If somebody had said to me last year, 'What would you like to do most?' I'd have answered that I'd like to do a programme where I could do a bit of acting, a bit of presenting, some writing and were I get to make things. And this is it.

"Doing *Corners* means I'm on a writer's contract with the BBC as well, and it's been really good as I've found that my writing has got a lot better. It's difficult to precis an item while thinking about it in terms of seven to nine year olds. And we explain quite difficult concepts, like how a tape recorder works."

"I don't go overboard about the humour. I'm glad Ace has come into it because I think her relationship with the Doctor is a strong one."

Over the last year, things have really started to happen for Sophie. The *Doctor Who* part of that came with the call to audition for the part of Ray in *Delta and the Bannermen*. "I was up in Manchester and my agent rang. I was doing *Fiddler* and it was great – and suprising, looking the way I do. Most of the other girls at least had dark hair! I got called down during the run for an interview with Chris Clough, and I talked to him for about half an hour about the state of theatre in Britain.

"When I left I thought, 'I've blown it,' because I probably came over as much older than they wanted me to be, and perhaps, too, as rather a radical student type. "She was right. The part of Ray was given to another actress, but Sophie Aldred had made such a good impression on Clough and John Nathan-Turner that at a second audition that she was cast in a different part. When Bonnie Langford decided to leave the show, the producer saw in her the potential for a great new Companion.

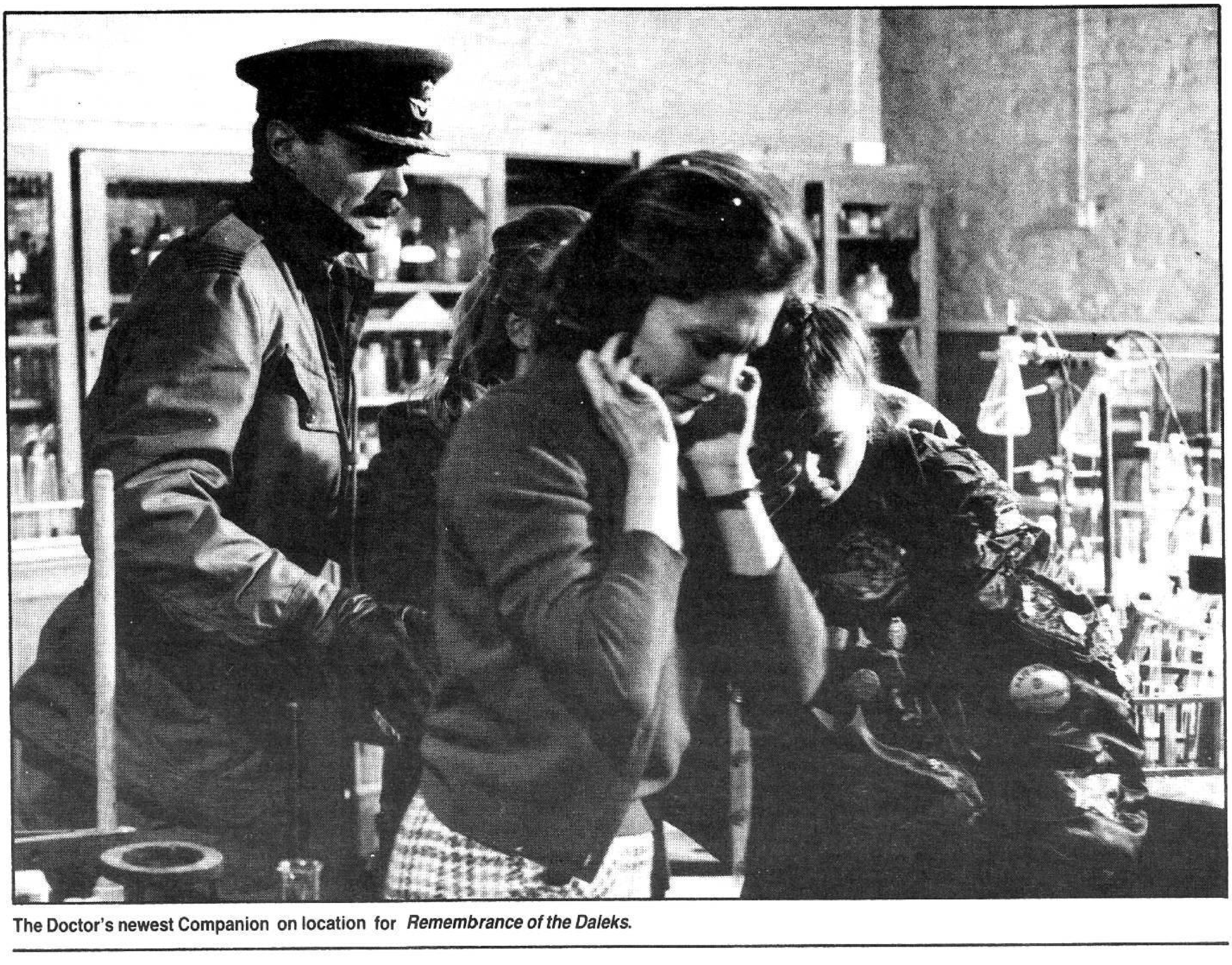
However, *Doctor Who* is not without its pitfalls for the regular cast. Since leaving, only a fraction of the cast, aside from the Doctors, have managed to make any further big splashes. Added to that, the last season was almost universally panned by critics. I asked Sophie about how much thought was going into the development of her tv character, and whether she could see the point of some of the criticisms levelled at the show.

"I trust Andrew Cartmel implicitly. He's set up a lot of lunch dates with me and the writers, so I've met each one in turn. They take time to find out about me as a person, and also what I think Ace is like. We've also talked to Ian Briggs about what he thinks. Andrew is quite a young 'right-on' type of bloke, and I quite honestly can't see him agreeing to anything that I wouldn't want to do.

"I think a lot of that press criticism was a case of one paper doing a story and all the others thinking, 'Yeah, that's a good angle.' They look at it as, 'Tired old programme – 24 years – let's get at it for that.' I think I'd watch it if I didn't appear in it.

"The best thing written about last season was a piece in the *Telegraph* on the day that *Dragonfire* came out. I don't go overboard about the humour. I'm glad that Ace has come into it because I think her relationship with the Doctor is a strong one. We'll have to be careful with the jargon, but I think Andrew has a firm idea of what he wants. I definitely want to see a progression in her. I hope that she'll get older and mature a bit, gain experience from her travels and things like that."

The relationship between Ace and the Doctor is helped by the rapport between the actors who play the parts. This is no sham for the sake of appearances, Sophie


STEVE COOK

The Doctor's newest Companion on location for *Remembrance of the Daleks.*

clearly admires Sylvester McCoy very much. "He's amazing. I couldn't believe it when I first met him. On the one hand he's a kind of manic clown, on the other a sort of really serious family man. Extraordinary. I went to see him in *Pied Piper* and it *is* him. His grasp for that part is brilliant. He's made for *Doctor Who.*"

By the time that Sophie had made her debut on screen, she was used to seeing herself through *Corners*. This didn't make the experience any less strange. "I do watch myself because I think it's important. I hate these actresses who say they never do, because everyone does. I can't imagine anyone *not* sneaking a look around the door when their programme is on the telly. It was weird.

"As for feedback – well, someone wrote in *Radio Times* that I was like an overgrown *Grange Hill* schoolgirl, which I thought was a brilliant compliment." Claiming she couldn't believe the fans reactions I told Sophie how well she'd done in the **DWM** reader's poll. "That's good! I knew there was a *Doctor Who* following, but I got out of that when I was doing 'A' levels, in Tom Baker's time.

"It's a cliché, but everyone has that fascination with being frightened. I've had brilliant letters and had great reactions at conventions. I suppose what's helped most with dealing with that has been working so much with children. I think if you can communicate with children, you can get on with the most nervous *Doctor Who* fan! I love talking to people – I talk the hind leg off a donkey – my friends get sick of me!"

STEVE COOK

I wondered if Sophie had any intentions of staying with the series longer than the forthcoming season. "I'd love to see it as a long running thing. It's useful that it no longer takes up all year, as there's not so much danger of typecasting. Also, children, and even *Doctor Who* fans know me more from *Corners*. I get pointed at in the Tube and at the supermarket and they say, 'Gosh, it's Sophie from *Corners* rather than Sophie from *Doctor Who*. When the season starts, things might change a bit."

At the moment, Sophie is quite happy to stay in television. She has no immediate desire to return to live stage work. "It sounds terrible, but I'm a bit fed up with theatre. *Fiddler On The Roof* was hardly very demanding for me. I sat around a table and mucked around the whole time.

"I'd very much like to do something serious. I still go to theatre, but then again the way I look means I'm not going to get Lady Macbeth or whatever. I did have pangs when I went to see *Pied Piper* but I think that's the same for every actress.

"It's strange going back to *Doctor Who* knowing so much more about television. It's going to be difficult not to look at the cameras for a start. In *Corners* it's totally camera orientated, and you're noticing all the time where the camera is, but I hope to be able to block that out and forget about it.

"When I got the part, my continuing all depended on what I was like on camera, so I'm not too worried. I think it's a tremendous hope for actresses that you can be cast in a role like this having had no experience of camera. It shows great courage by John and Chris to have seen that something in me."

In the autumn, there are plans for a *Corners* book, which Sophie will contribute to, as well as the new *Who* season. For the time being, the future for this actress looks very cosy. But Sophie Aldred has the foresight and intelligence to realise that her career is still in its early stages. Things could go wrong, but judging by our conversation, I think she'll be around for some considerable time to come.

Thanks to the Corners *team for setting the interview up.*

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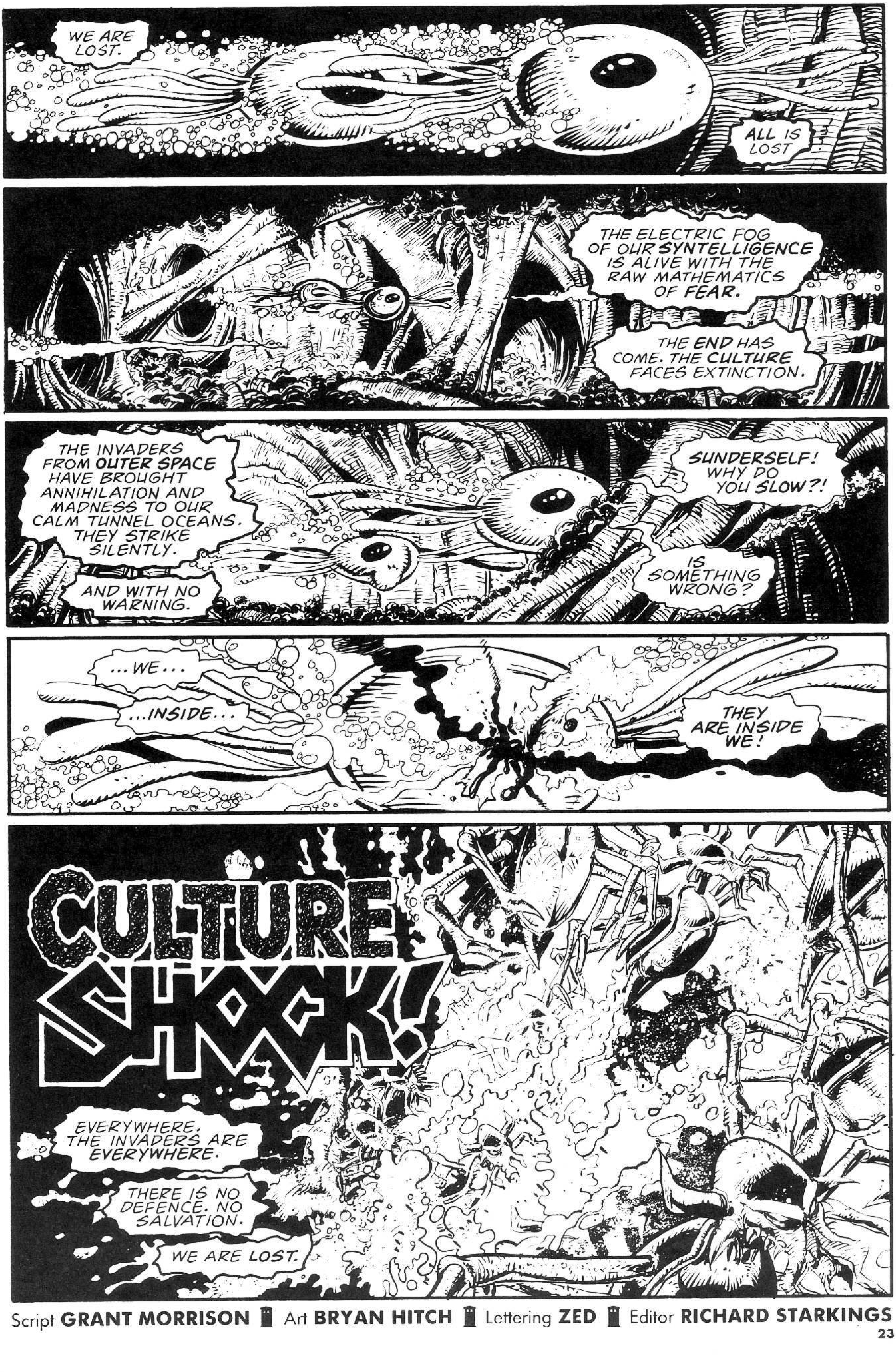
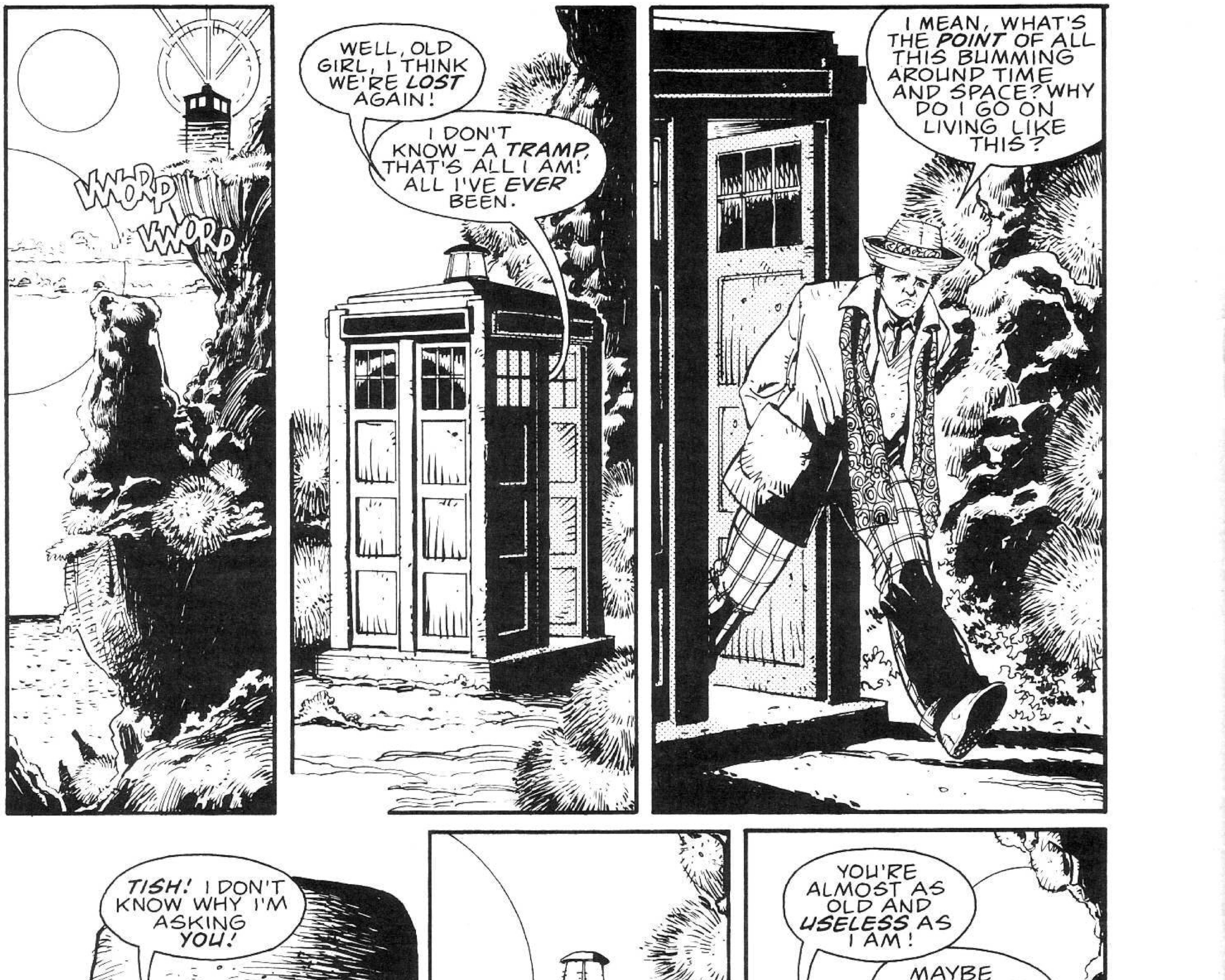
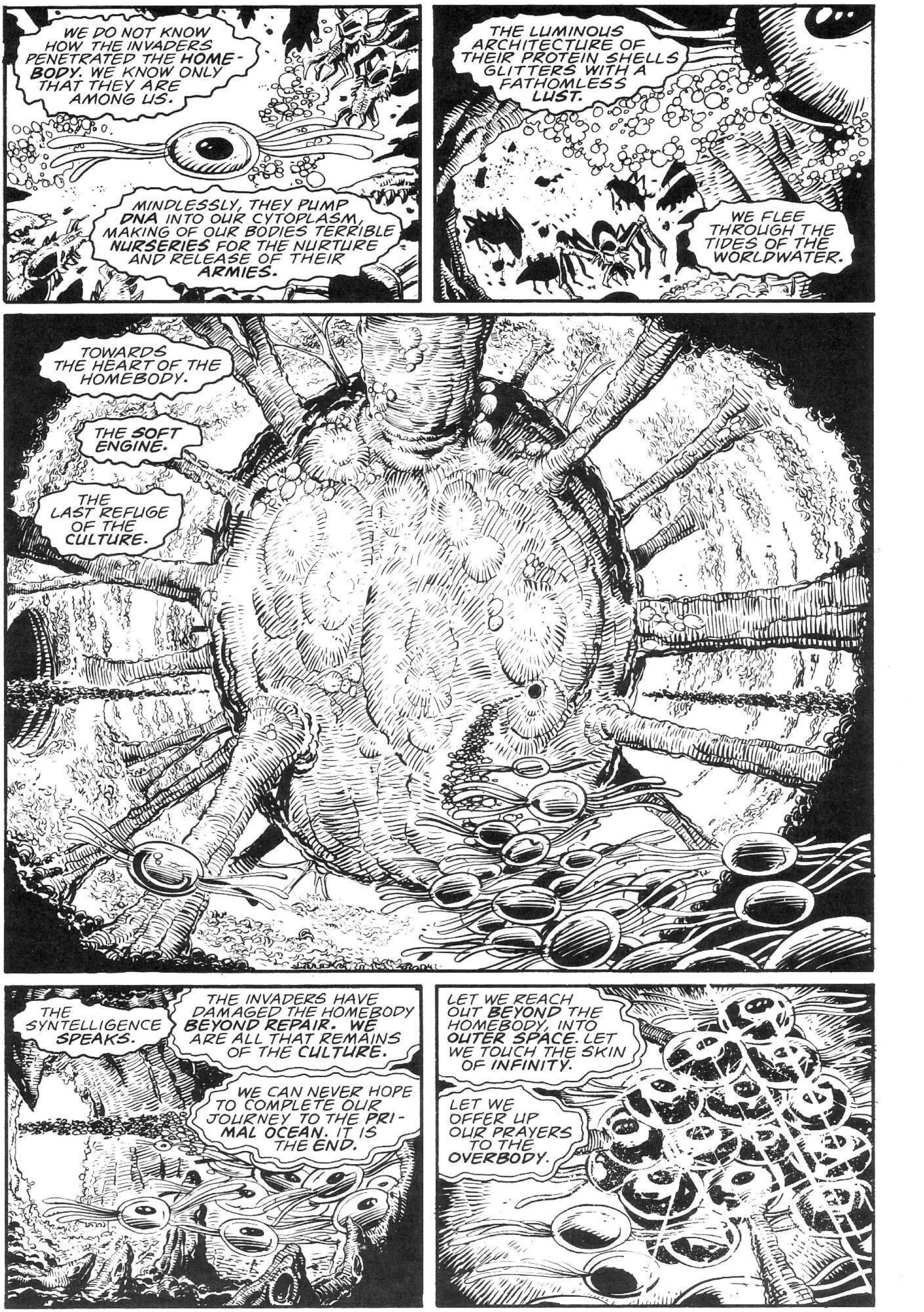
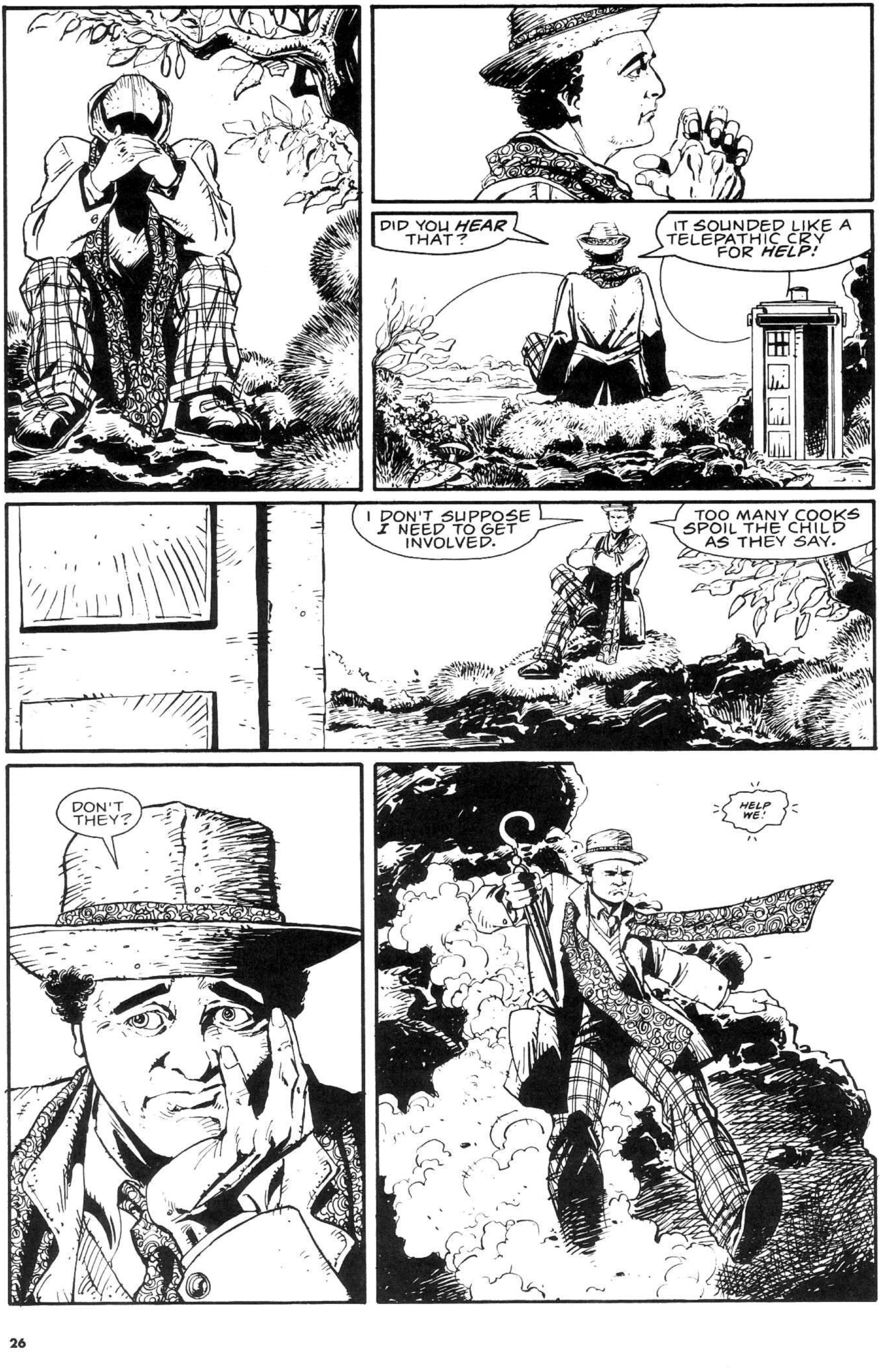
SEA DEVIL: ANDREW LIDDELL

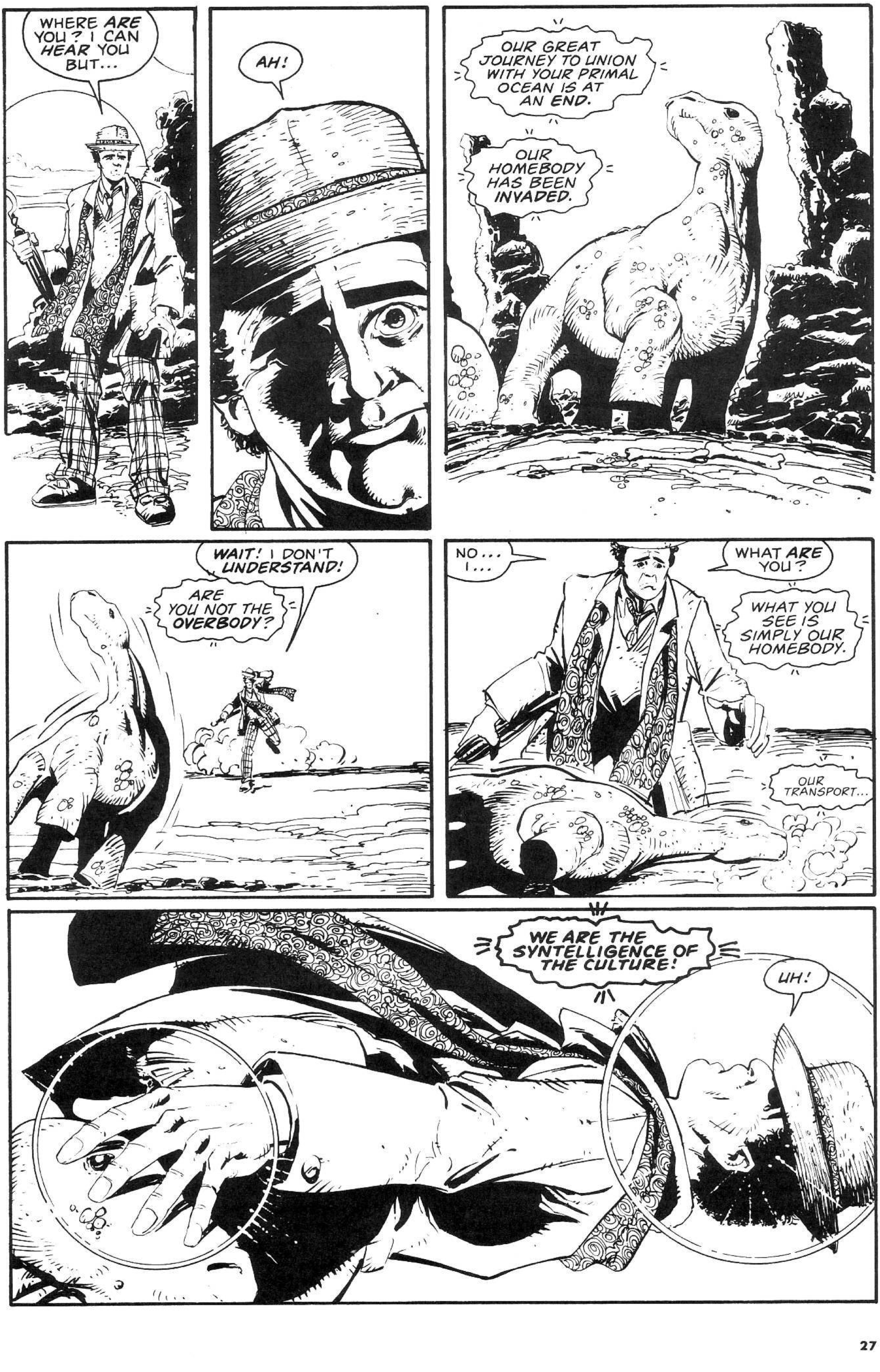

WE ARE LOST.
ALL IS LOST
THE ELECTRIC FOG OF OUR SYNTELLIGENCE IS ALIVE WITH THE RAW MATHEMATICS OF FEAR.
THE END HAS COME. THE CULTURE FACES EXTINCTION.
THE INVADERS FROM OUTER SPACE HAVE BROUGHT ANNIHILATION AND MADNESS TO OUR CALM TUNNEL OCEANS. THEY STRIKE SILENTLY.
AND WITH NO WARNING.
SUNDERSELF! WHY DO YOU SLOW?!
IS SOMETHING WRONG?
...WE...
...INSIDE...
THEY ARE INSIDE WE!
CULTURE SHOCK!
EVERYWHERE. THE INVADERS ARE EVERYWHERE.
THERE IS NO DEFENCE. NO SALVATION.
WE ARE LOST.

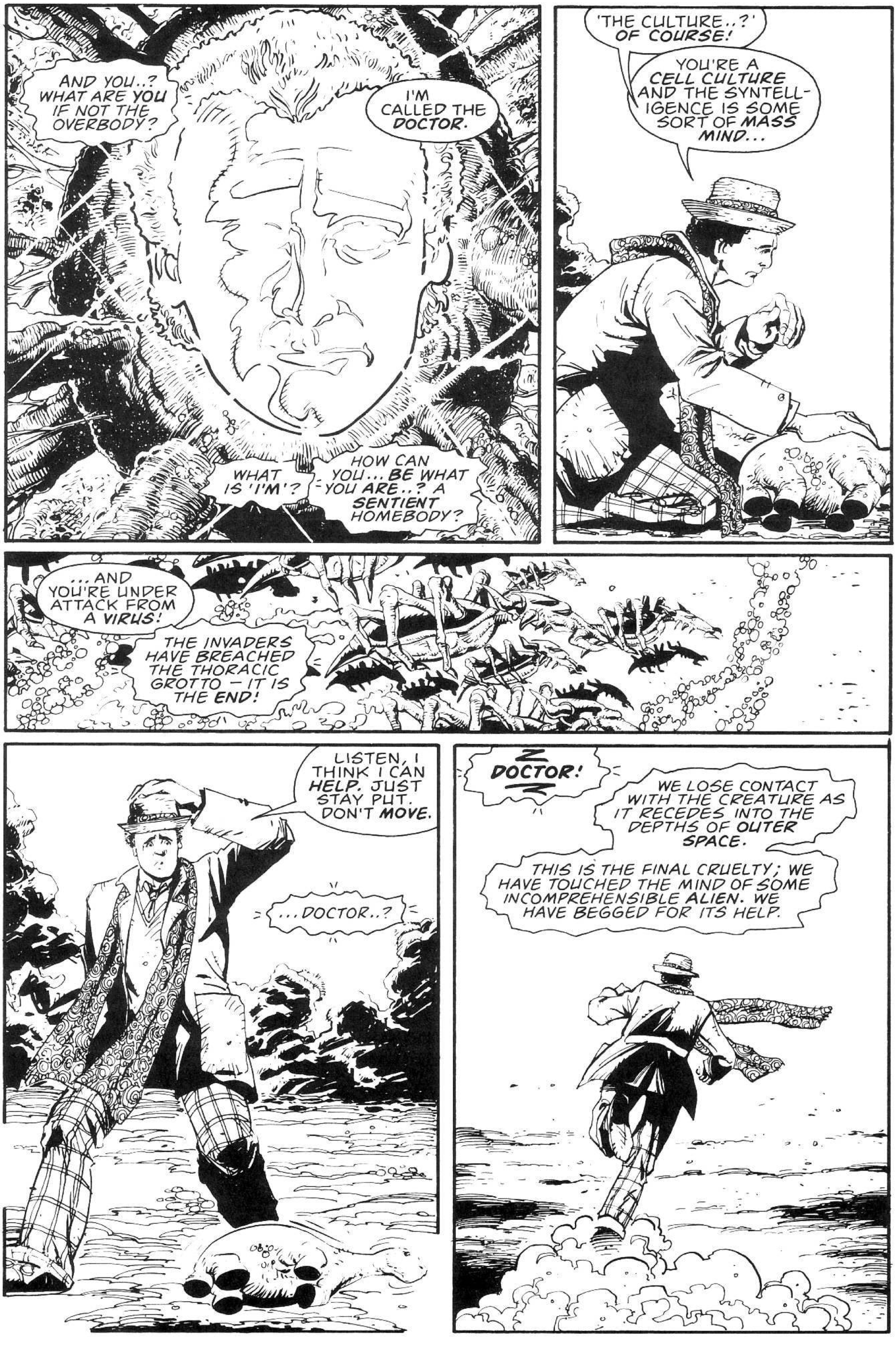
Script **GRANT MORRISON** ▮ Art **BRYAN HITCH** ▮ Lettering **ZED** ▮ Editor **RICHARD STARKINGS**

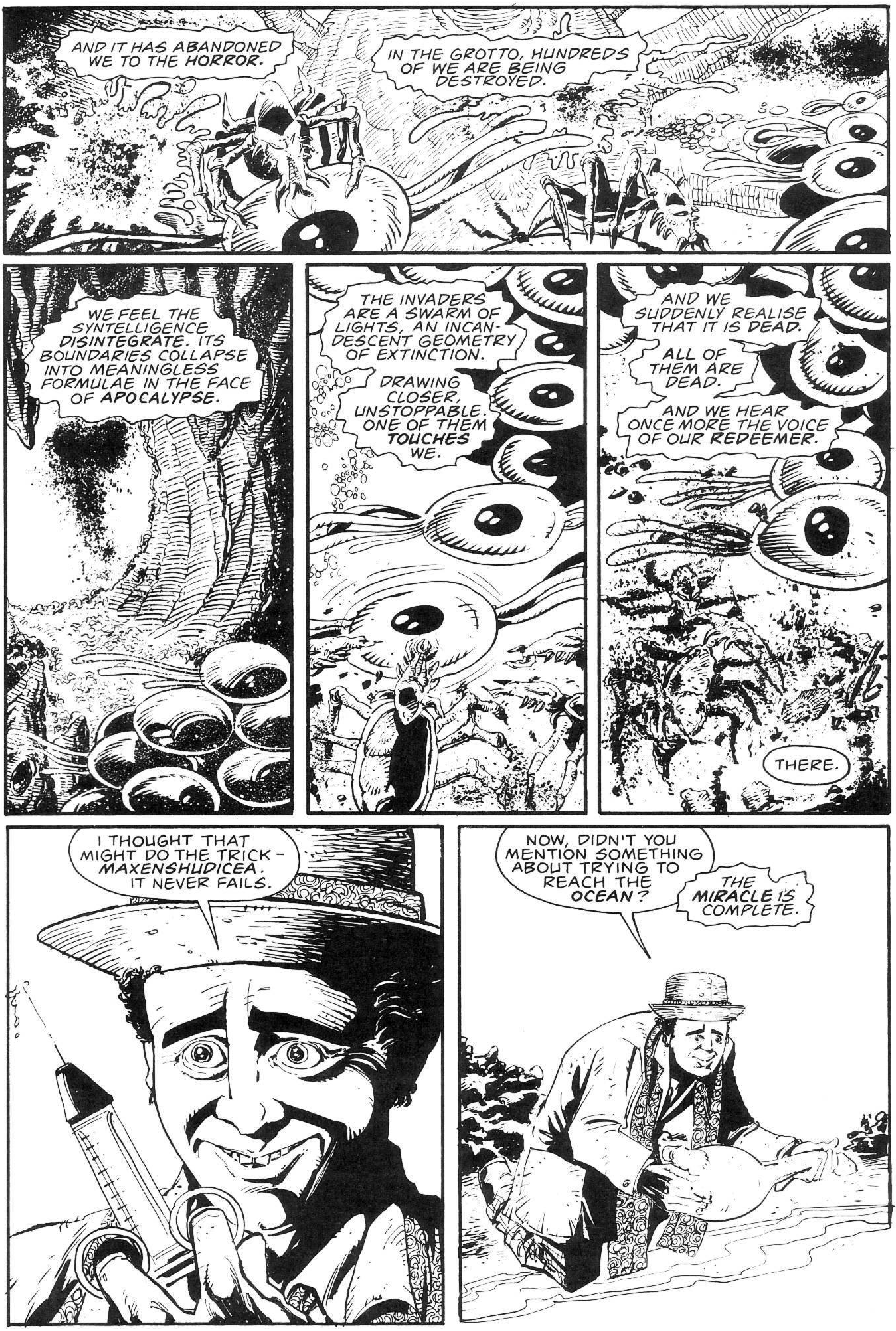

VWORP
VWORP
WELL, OLD GIRL, I THINK WE'RE LOST AGAIN!
I DON'T KNOW – A TRAMP, THAT'S ALL I AM! ALL I'VE EVER BEEN.
I MEAN, WHAT'S THE POINT OF ALL THIS BUMMING AROUND TIME AND SPACE? WHY DO I GO ON LIVING LIKE THIS?
TISH! I DON'T KNOW WHY I'M ASKING YOU!
YOU'RE ALMOST AS OLD AND USELESS AS I AM!
MAYBE IT'S TIME TO GO HOME... FOR GOOD.

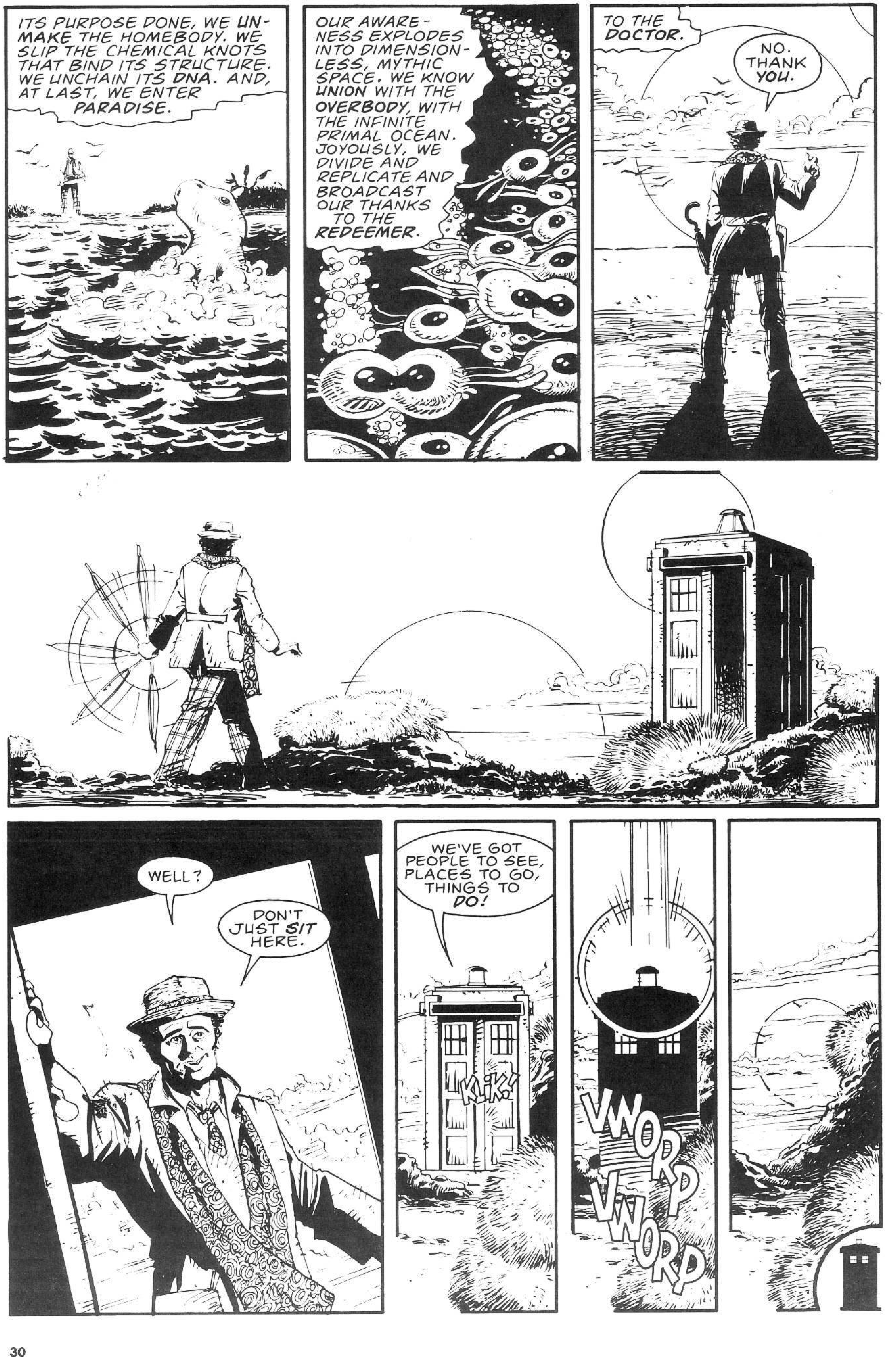

WE DO NOT KNOW HOW THE INVADERS PENETRATED THE **HOMEBODY**. WE KNOW ONLY THAT THEY ARE AMONG US.
MINDLESSLY, THEY PUMP **DNA** INTO OUR CYTOPLASM, MAKING OF OUR BODIES TERRIBLE **NURSERIES** FOR THE NURTURE AND RELEASE OF THEIR **ARMIES**.
THE LUMINOUS ARCHITECTURE OF THEIR PROTEIN SHELLS GLITTERS WITH A FATHOMLESS **LUST**.
WE FLEE THROUGH THE TIDES OF THE WORLDWATER.
TOWARDS THE HEART OF THE HOMEBODY.
THE **SOFT ENGINE**.
THE LAST REFUGE OF THE **CULTURE**.
THE SYNTELLIGENCE **SPEAKS**.
THE INVADERS HAVE DAMAGED THE HOMEBODY **BEYOND REPAIR**. **WE** ARE ALL THAT REMAINS OF THE **CULTURE**.
WE CAN NEVER HOPE TO COMPLETE OUR JOURNEY TO THE **PRIMAL OCEAN**. IT IS THE **END**.
LET WE REACH OUT **BEYOND** THE HOMEBODY, INTO **OUTER SPACE**. LET WE TOUCH THE SKIN OF **INFINITY**.
LET WE OFFER UP OUR PRAYERS TO THE **OVERBODY**.


DID YOU *HEAR* THAT?
IT SOUNDED LIKE A TELEPATHIC CRY FOR *HELP!*
I DON'T SUPPOSE *I* NEED TO GET INVOLVED.
TOO MANY COOKS SPOIL THE CHILD AS THEY SAY.
DON'T THEY?
HELP WE!


WHERE ARE YOU? I CAN HEAR YOU BUT...
AH!
OUR GREAT JOURNEY TO UNION WITH YOUR PRIMAL OCEAN IS AT AN END.
OUR HOMEBODY HAS BEEN INVADED.
WAIT! I DON'T UNDERSTAND!
ARE YOU NOT THE OVERBODY?
NO... I...
WHAT ARE YOU?
WHAT YOU SEE IS SIMPLY OUR HOMEBODY.
OUR TRANSPORT...
WE ARE THE SYNTELLIGENCE OF THE CULTURE!
UH!


AND YOU..? WHAT ARE YOU IF NOT THE OVERBODY?
I'M CALLED THE DOCTOR.
WHAT IS 'I'M'?
HOW CAN YOU... BE WHAT YOU ARE..? A SENTIENT HOMEBODY?
'THE CULTURE..?' OF COURSE!
YOU'RE A CELL CULTURE AND THE SYNTELLIGENCE IS SOME SORT OF MASS MIND...
...AND YOU'RE UNDER ATTACK FROM A VIRUS!
THE INVADERS HAVE BREACHED THE THORACIC GROTTO — IT IS THE END!
LISTEN, I THINK I CAN HELP. JUST STAY PUT. DON'T MOVE.
...DOCTOR..?
DOCTOR!
WE LOSE CONTACT WITH THE CREATURE AS IT RECEDES INTO THE DEPTHS OF OUTER SPACE.
THIS IS THE FINAL CRUELTY; WE HAVE TOUCHED THE MIND OF SOME INCOMPREHENSIBLE ALIEN. WE HAVE BEGGED FOR ITS HELP.


AND IT HAS ABANDONED WE TO THE **HORROR.**
IN THE GROTTO, HUNDREDS OF WE ARE BEING DESTROYED.
WE FEEL THE SYNTELLIGENCE **DISINTEGRATE.** ITS BOUNDARIES COLLAPSE INTO MEANINGLESS FORMULAE IN THE FACE OF **APOCALYPSE.**
THE INVADERS ARE A SWARM OF LIGHTS, AN INCANDESCENT GEOMETRY OF EXTINCTION.
DRAWING CLOSER, UNSTOPPABLE. ONE OF THEM **TOUCHES** WE.
AND WE SUDDENLY REALISE THAT IT IS **DEAD.**
ALL OF THEM ARE DEAD.
AND WE HEAR ONCE MORE THE VOICE OF OUR **REDEEMER.**
THERE.
I **THOUGHT** THAT MIGHT DO THE TRICK – **MAXENSHUDICEA.** IT NEVER FAILS.
NOW, DIDN'T YOU MENTION SOMETHING ABOUT TRYING TO REACH THE **OCEAN?**
THE **MIRACLE** IS COMPLETE.


ITS PURPOSE DONE, WE UNMAKE THE HOMEBODY. WE SLIP THE CHEMICAL KNOTS THAT BIND ITS STRUCTURE. WE UNCHAIN ITS DNA. AND, AT LAST, WE ENTER PARADISE.
OUR AWARENESS EXPLODES INTO DIMENSIONLESS, MYTHIC SPACE. WE KNOW UNION WITH THE OVERBODY, WITH THE INFINITE PRIMAL OCEAN. JOYOUSLY, WE DIVIDE AND REPLICATE AND BROADCAST OUR THANKS TO THE REDEEMER.
TO THE DOCTOR.
NO. THANK YOU.
WELL?
DON'T JUST SIT HERE.
WE'VE GOT PEOPLE TO SEE, PLACES TO GO, THINGS TO DO!
KLIK!
VWORP VWORP VWORP

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REL TIME

Rel Time updates you on all aspects of *Who* related events, plus many others that should be of interest. Information for these pages is welcome, please send to **Rel Time**, ***Doctor Who Magazine***, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and **Marvel U.K.** accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **ALWAYS enclose an s.a.e. when writing to contacts listed, please.**

Sunday 17th July
Comic Mart, 12.00 Camden Centre, London. Opposite St. Pancras Station.

Saturday 23rd July
Tellycon The Grand Hotel, Birmingham. Registration £9.00 to Tellycon Registration, 16 Bridges Road, Norton Canes, Cannock, Staffs WS11 3PB. Please enclose an s.a.e. A wide variety of telefantasy will be covered, from *Doctor Who* and *Quatermass* to *The Avengers* and *Edge of Darkness*.

Friday 29th – 31st July
Timecon '88 Le Baron Hotel, 1350 North First Street, San Jose, CA 95112. Rates: $60/night. Guests: Sylvester McCoy, Nicola Bryant, Jonathan Frakes, Majel Barrett, Michael Dorn, D.C. Fontana (Associate Producer of *Star Trek: The Next Generation*). Registration: $40, $20/day on the door. Limited to 2500. Proceeds to benefit KTEH-TY (Public Broadcasting Station). For more info/cheques payable to Timecon '88, 124 Blossom Hill Road, San Jose CA 95123.

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▲ Friday 29th July – 1st August
***Doctor Who* – Time & Space '88** Edmunton, Alberta, Canada. Invited guests – John Levene, two more TBA. Sponsored by 10-0-11-00-BY-02 From Galactic Centre (a DWIN chapter). Registration: $40 Canadian; brunch with guests $20 Canadian. More info/cheques payable to: Uwe Winter, 10121 159th Street, Edmunton, AB, Canada T5P 3A1.

Friday 29th July – 1st August
Albacon '88 Central Hall, Glasgow. Guest: C.J. Cherryh. £10 Attending, Supporting £5. Contact: Albacon '88, Burnawn, Stirling Road, Dumbarton G82 2PJ.

Saturday 30th July
Leeds Comic Mart, The Griffin Hotel, Boar Lane, Leeds.

Friday 5th – 7th August
Scorpio VI Hyatt Oak Brook, 1909 Spring Road, Oak Brook, Illinois – just outside Chicago. Tickets $40 in advance ($45 on door, if available). Guests from British Television programmes: primarily *Blakes 7*. Orders, enquiries to Scorpio VI, PO Box 397, Midlothian, IL 60445, (s.a.e., please). Cheques payable to Nancy Kolar. Recorded information on 312-389-9090.

Friday 5th – 7th August
Cowline Oxford Polytechnic. Guest: Terry Pratchett. Attending £9, Supporting £4. Contact: Ivan Towlson, New College, Oxford OX1 3BN.

Saturday 6th August
Comic Mart, 12.00 noon, Central Hall, Westminster.

Wednesday 10th – 14th August
Hungaracon – The 1988 SF Eurocon, Budapest Conference Centre, Hungary. Guests not yet announced. Contact: Hungarian SF Society, PO Box 514, H-1374, Budapest.

Thursday 11th August
***Doctor Who* Magazine Issue 140 on sale – order it today! Details, page 34.**

Friday 12th – 14th August
TARDISCON '88 Park Terrance Airport Hilton, Lambert Airport, 10330 Natural Bridge Road, St. Louis, MO 63134, U.S.A. Guests: Colin Baker, Michael Keating, John Leeson. Rates $38, not including hotel accommodation. Partial proceeds to American Red Cross. Orders or more information from TARDISCon, P.O. Box 733, St. Louis, MO 63188. Cheques payable to the Celestial Intervention Agency, include an s.a.e. with all correspondence.

Friday 19th – 21st August
Wincon – Unicon 9 King Alfred's College, Winchester. Guests: Patrick Tilley, Michael de Larrabeiti. Attending £8, Supporting £4. Contact: Wincon, 11 Rutland St., Hanley, Stoke-on-Trent, ST1 5JG.

Saturday 20th August
DoctorCon '88 University of Essex, (maps available upon request). 10.45-6.00pm, doors open 10.00. Registration only £5, £7.50 after August 1st. Numbers are strictly limited, first come first served. Special guests, charity auction, merchandise stalls. Contact: Paul K. Bensilum, 11 Sandown Close, Gt. Clacton, Essex CO15 4PP.

CLUB SPOT

*Entries for this spot welcome. Due to pressure of space, the British Local Groups listing has been held over for a future issue. Readers are advised to make contact with clubs and local groups first before sending any money for merchandise, etc. **Always enclose a stamped addressed envelope.**

DOCTOR WHO APPRECIATION SOCIETY A quick lift on the cap on membership reported last issue, but it's a limited offer at present. Contact: D.W.A.S., P.O. Box 519, London SW17 8BU. This is the only official contact address for the Society.

FORTHCOMING CONVENTIONS

Novalacon II – The 46th Worldcon takes place in New Orleans between the 1st and 5th of September. Guests include Donald A. Wolheim and Roger Sims. Contact: Linda Pickersgill, 7a Lawrence Road, South Ealing, London W5 4XJ. Of interest to *Prisoner* fans is the forthcoming Portmeiricon between 2nd-4th September. Contact: Six of One, PO Box 66, Ipswich. This takes place at Portmeirion in North Wales itself, the location for *The Prisoner* and the classic Season 14 *Doctor Who* story, *Masque of Mandragora*.

Panopticon IX – London, Friday September 16th-18th. Due to a special agreement, venue will only be announced to those registering. Rates: Fri/Sat only, Members £17.25, Non-Members £19.55. Weekend Tickets: Members £29.90, Non-Members £34.50. This does not include accommodation. Registration: Panopticon Registrations, 1 St. Annes Road, Saltash, Cornwall. Cheques/P.O.s payable to Domintemporal Services Ltd.

▼ EXHIBITION CONTINUES

The Willenhall *Doctor Who* Society continues its exhibition of *Who* related material – including costumes, rare merchandise and autographs – at the Central Library, Chamberlain Square, Birmingham. The exhibition continues there until July 23rd.

Photo: STUART BOLTON

YOU ON WHO

Write to: ***You on Who*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX.**

Quick reminder – we are now printing full addresses, but only where requested. We've had numerous requests for a 'pen-pal' service, (though given the number of you that appear to own computers, this seems an outdated phrase...) A couple of entries appear below. If there's a large response we may even be generous and print more. Don't forget to send in your questions to Sylvester McCoy, postcards only please! Over to you...

SEASON POLL THANKS

I was absolutely thrilled to receive my award for the 'Best Actress' of the 24th *Doctor Who* Season – most unexpected.
Thank you for your best wishes.

Kate O'Mara

Thank you very much for the award for 'Best Director'. It's very flattering and please thank your readers – it's a great honour. I thoroughly enjoyed working on *Delta* and *Dragonfire* last year and am delighted that they went down so well. It certainly makes all that hard work worth while.

I'm doing a couple of stories again this year and hope that they will be equally enjoyable.

Chris Clough

SEASON POLL COMMENT

It shows what a decline in quality the show has undergone recently, in that just four years ago, after Season 21, JN-T's finest yet, season poll responses were in the thousands, while this year they numbered just 581.

Now, I will not enter the debate as to whose fault this is, even though I do have my own views on the matter. Tim Munro *et al* may say that everyone has a right to express their own views, but I don't think this stretches to including references to people as 'a cancerous growth' in high circulation 'gutter' zines.

Whatever people may think of JN-T's production it does have to be said that he is a very nice person who has done a great deal for *Doctor Who*. He works hard, with many restrictions imposed on him by 'them upstairs' and I think that it is sad that someone who was once proclaimed as the best thing ever for *Doctor Who* is now vilified left, right and centre, with no regard for personal feelings.

I only hope that in the future, people can look back on his work objectively as is now the case, happily, with Graham Williams.

Richard Augood
March,
Cambs.

TERRIBLE TITLES

I have just read **Issue 137** and was amazed at the quality of it (although I shouldn't be). Packed with information, a truly memorable issue. In fact, the last issue to be as good as this was the Troughton Tribute Issue (**126**). I was sad to read about John Nathan-Turner leaving the show, he will be sorely missed as a superb producer.

The Greatest Show in the Galaxy and *The Happines Patrol*? What can I say? What terrible titles! I hope they change them. I am glad however to see some new names with the series, Aaronovitch, Kohll, etc. who will have little or no experience with *Doctor Who* as it is always good to have new styles of stories.

Alex Edwards
Hampton,
Nr. Burnley.

OUTSTAYED WELCOME?

I am glad to see that JN-T has finally decided to leave the show and to seek other work. Not that I have anything against him – but he has outstayed his welcome slightly. With any luck the BBC will have a stroke of common sense and bring in Barry Letts as producer.

The 24th Season, bar *Delta*, was easily one of the best since Tom Baker. But why did it have to stay at fourteen episodes? When will we see a season with 24, or even better, 48 episodes!

Sylvester McCoy makes a brilliant Doctor and could go on to be the best – if he is given half decent scripts.

Stuart Reekie,
St. Monans,
Fife,
Scotland.

Paul Richardson, Cumbria.

APPROVAL CLAWS

The artwork illustrating the intriguing story **Claws of the Klathi** is excellent – much better than that in **Issues 134** (*Redemption*) and **135** (*Crossroads of Time*) both of which were messy, scraggy-looking and looked rushed. It was especially annoying to see the TARDIS console looking so shabby, especially as it resembled its tv counterpart when drawn by John Ridgway. Please keep the talents who brought us *Claws of Klathi* and don't let the strip look like something out of *Transformers* again.

One request, how about some old tv adversaries in the strip? We've continually had Ice Warriors and Cybermen, how about the Daleks? They haven't appeared since the weekly.

Justin Thomas,
Dumfries
Scotland.

Information-wise **DWM** has become excellent: Off the Shelf, the Archives and the other 'regular' features are most informative. The layout and production are superb, congratuations!

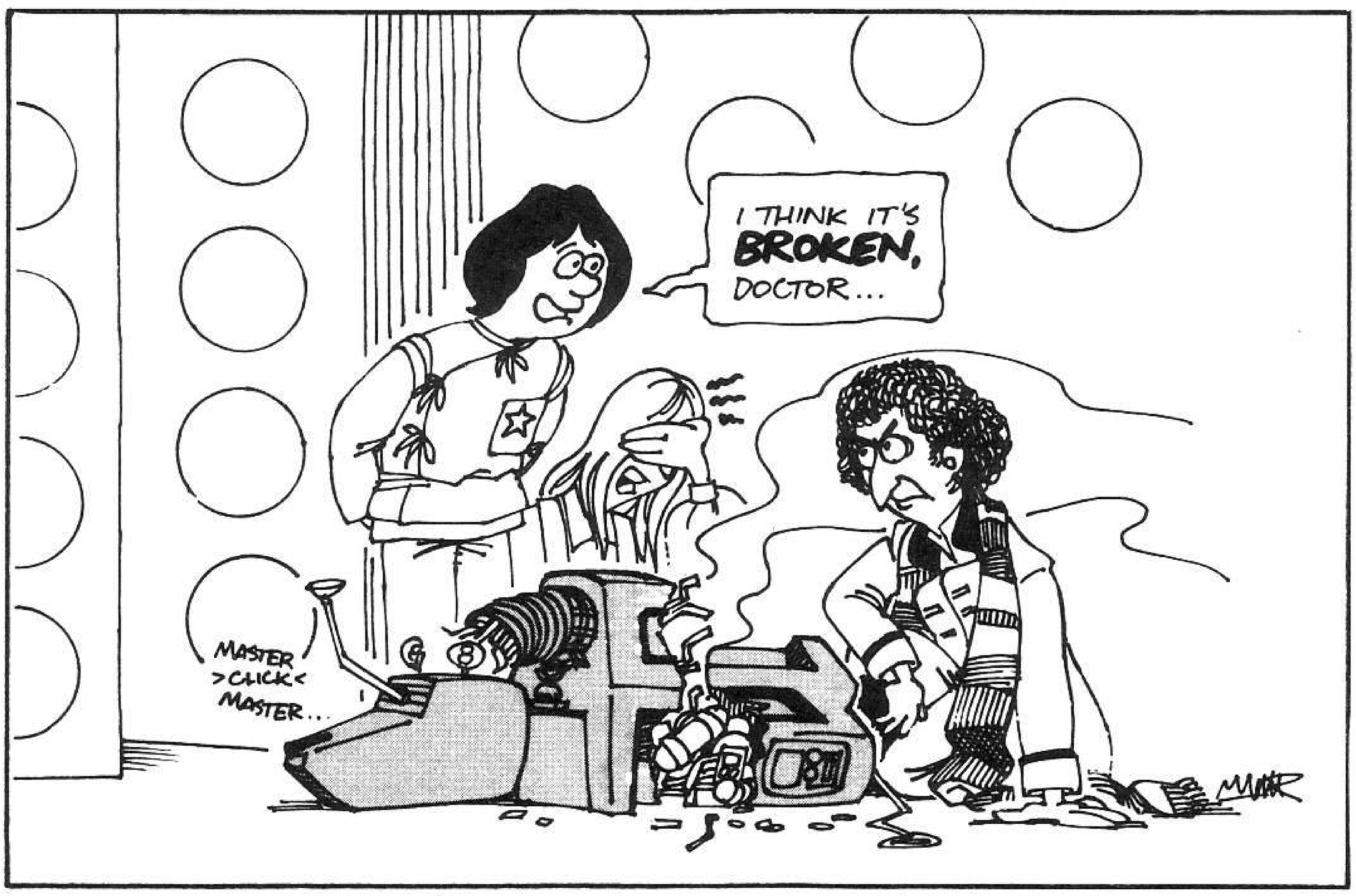
But "Oh Dear ..." what has happened to the comic strip? I know many fans will not consider this a relevant point, but the last strip I can say I *truly* enjoyed was the spectacular *The Tides Of Time* in **Issue 61** to **67** – incredible artwork from Dave Gibbons, and Steve Parkhouse's script combined to make it unforgettable – particularly **Issue 66** with the colour spread. Recently though, and I use the term to mean the last 12 issues or so, the strip hasn't quite lived up to this standard.

I realise that the likes of Parkhouse, Gibbons, Alan Moore and Steve Moore have moved onto bigger things (like *Watchmen* by Gibbons and Alan Moore), but is that really an excuse to put out things like *A Cold Day In Hell*? I know it made second place in the survey, *World Shapers* was an improvement and deserved first, but *Cold Day In Hell* had good potential not realised. Classics like the short and sweet *The Spider God* (**Issue 52**) or the amusing *War Of The Worlds* (**Issue 51**) are now extremely rare. I despair of ever seeing things like *The Iron Legion* again.

So come on chaps... it's the only thing letting the magazine down. Let's have a really impressive and well structured story, please! All it needs is a good idea expanded into something of more than about two episodes. The current *Claws*

▶

Nick's View


I THINK IT'S BROKEN, DOCTOR...
MASTER >CLICK< MASTER...

Of Klathi has many good ideas, but how long will it last? Three episodes? Four episodes?

So, maybe this will create a storm on the letters page... always assuming it gets into print of course... still, if you read it, that will be enough reward for my having used my time to write it. Is it too much to hope for that you can act upon this?

If by chance this does get into the magazine, I'll be quite happy to answer any letters – agreeable or otherwise.

Mark Thompson,
4 Lake Road,
Deepcut,
Surrey.

We've had several comments about the comic strip – the majority of them complimentary. Crossroads *will be appearing in colour in a* ***Marvel Summer Special*** *later this month. How do readers feel about differing the artists and continuing stories on the strip?*

WHOMOBILIA

Due to increased royalty payment rates by BBC Enterprises, I have reluctantly been forced to close the WHOMOBILIA *Doctor Who* photo service that I have been operating for the past five years.

I am currently selling of ALL stock held, from both the "new" and "old" selections (458 different photographs in all), and once these stocks are depleted, the photographs will no longer be available. If you would like a complete list of what is available, please send two 18p stamps to: 88 Rosebank, Holyport Road, London SW6 6LJ.

I would finally like to take this opportunity to thank the many hundreds of loyal customers that have helped to keep WHOMOBILIA going for this long.

John McElroy

Ever Wish You Had A Doctor Who Specialized In You?

WHO'D BELIEVE IT?

I found this the other day in a magazine. It's an advertisment for a national medical clinic (I forget which one) and is running in many magazines here in the States.

I thought you'd appreciate the way it was worded and printed! I'd also love to know what John Nathan-Turner thinks!

Carol McGuire,
Houston,
Texas, U.S.A.

DELETE HERE!

I have begun to notice a similarity in many of the JN-T bashing letters in this magazine. To this end, I have created an anti John Nathan-Turner form letter: simply delete parts that you feel inappropriate!

"Doctor Who has hit rock-bottom; it has become a flashy, mindless show, packed with big-name guest stars who can't act and tons of sequins and lurex. The scripts are too childish even for five-year-olds, Sylvester is stupid, Bonnie Langford and Sophie Aldred are offensive in their idiocy, and the directors simply can't.

"The one man in the universe responsible for this travesty of a programme is JN-T. He deserves every scrap of blame for anything that has to do with *Doctor Who*. The directors, the set designers, the actors, the scriptwriters – he is the cause of everything they do wrong. He has totally ruined continuity and lost the old air of mystery.

"What happened to the glory days, when *Who* produced classics such as (*City of Death/The Deadly Assassin/Pyramids of Mars/* fill in the blank)? There hasn't even been a decent Doctor since (Tom Baker/Jon Pertwee/ Pat Troughton/William Hartnell). And I thought the show was bad in (1986 / 1983 / 1981 / 1979 / 1974 / 1970 / 1965 / 1963)... I didn't know when I was well off.

"Anyone who disagrees with me is a dupe of the Nathan-Turner administration; any magazine which publishes anything which doesn't agree with me absolutely isn't being impartial.

"The critics agree with me completely. True, the series is getting higher ratings this year, against *Coronation Street*, but what does the general public know?

"In short, the only way the BBC can save *Doctor Who* from itself is to immediately fire (JN-T/Sylvester McCoy/Sophie Aldred/Andrew-Cartmel/all of the above)."

I hope that my point has been taken, and that fans with no more to say than what I have said will not write in, thus saving valuable column space for more reasoned and in-depth letters.

Jonathan Blum
Rockville,
Maryland,
U.S.A.

DATA COILS

This is an experiment (i.e. we've no idea what we're letting ourselves in for here). Readers looking for 'pen-pals' should send their names and addresses, plus any **BRIEF** *details about themselves to the editorial address.* **Postcards only please.**

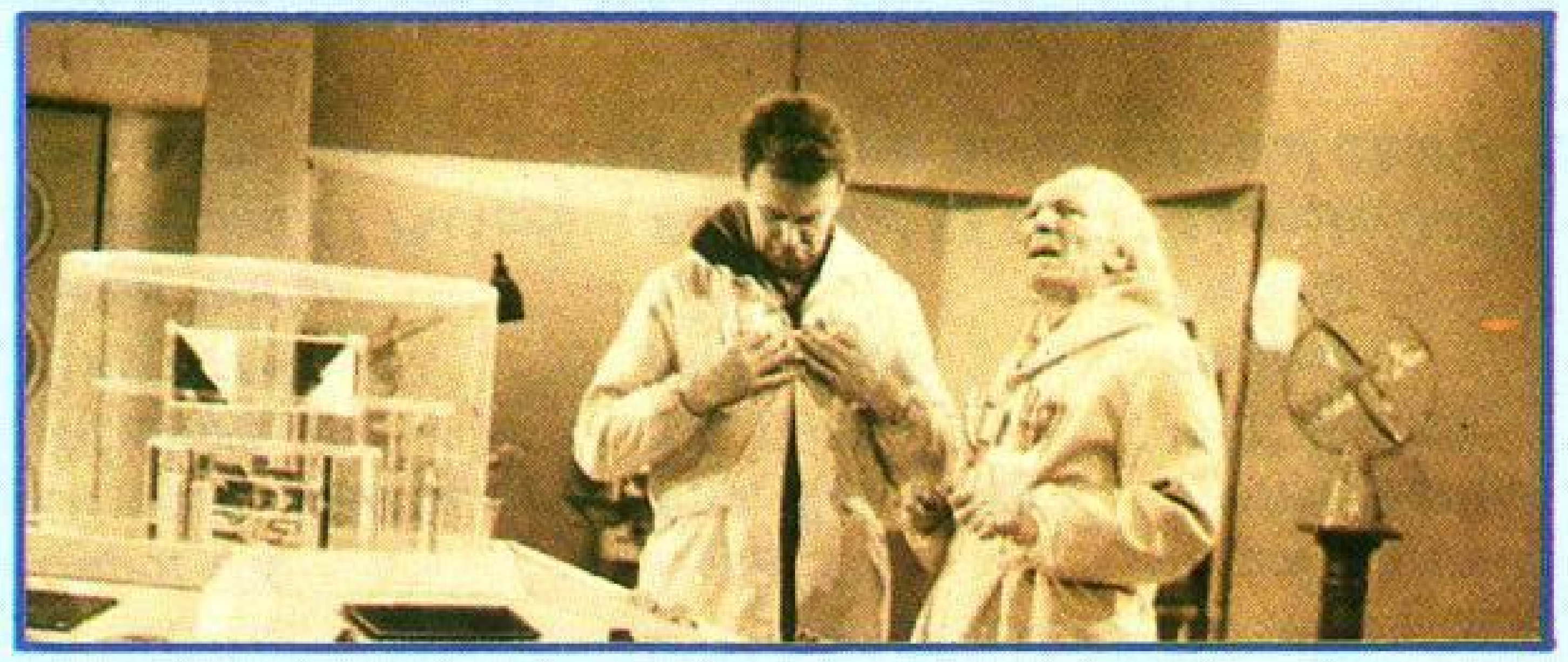
JOHN LEZMORE 33 Linkstor Road, Woolton, Liverpool L25 6HN. 12 years old, seeking boy pen-pal of similar age who is extremely interested in *Doctor Who*.

ROBERT POOLEY 105 Norwood Road, Southall, Middlesex UB2 4DZ. Drives his family up the wall talking about *Doctor Who*. Pen-pal sought who'll answer his questions about favourite Doctor, Companion, etc.

WILL reader Bruce Campbell please contact Paul K. Bensilum at 11 Sandown Close, Gt. Clacton, Essex CO15 4PP.

NEXT ISSUE: *Wartime* hits the streets at last! We review the new UNIT story from Reeltime Pictures, starring John Levene as Sergeant Benton. We have an EXCLUSIVE interview with John Nathan-Turner on the new season and his years as Producer, **PLUS** an exclusive poster offer featuring the Seventh Doctor, only available from this magazine. Longleat *Who* Exhibition Photo Report; *Remembrance of the Daleks* previewed, and much more! That's all in **Issue 140**, on sale August 11th. Place your order with your newsagent **TODAY!**

EPISODE GUIDE



SEASON 2: WILLIAM HARTNELL

Code	Story Guide	No. of Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
J	**PLANET OF GIANTS** by Louis Marks Dir: Mervyn Pinfield (1, 2) Douglas Camfield (3)	3	ALL			11			31.10.64 14.11.64	Originally a four episode story, cut to three by Verity Lambert.
K	**DALEK INVASION OF EARTH** by Terry Nation Dir: Richard Martin	6	ALL	Yes	*The Dalek Invasion* by Terrance Dicks	12, 13			21.11.64 26.12.64	Susan leaves. Filmed as *Daleks: Invasion Earth 2150AD* with Peter Cushing again in the title role.
L	**THE RESCUE** by David Whitaker Dir: Chris Barry S.E.: Dennis Spooner	2	ALL	Yes	Ian Marter	14			2.1.65 9.1.65	Vicki (Maureen O'Brien) joins.
M	**THE ROMANS** by Dennis Spooner Dir: Chris Barry	4	ALL	Yes	Donald Cotton	15			16.1.65 6.2.65	
N	**THE WEB PLANET** by Bill Strutton Dir: Richard Martin	6	ALL	Yes	Bill Strutton	16, 17			13.2.65 20.3.65	
P	**THE CRUSADE** by David Whitaker Dir: Douglas Camfield	4	3	Yes	David Whitaker	18, 105			27.3.65 17.4.65	Julian Glover played Richard, Jean Marsh as Joanna.
Q	**THE SPACE MUSEUM** by Glyn Jones Dir: Mervyn Pinfield	4	ALL	Yes	Glyn Jones	19			24.4.65 15.5.65	
R	**THE CHASE** by Terry Nation Dir: Richard Martin	6	ALL			20, 21			22.5.65 26.6.65	Ian and Barbara leave with the help of a Dalek time machine. Steven (Peter Purves) joins.
S	**THE TIME MEDDLER** by Dennis Spooner Dir: Douglas Camfield S.E.: Donald Tosh	4	ALL	Yes	Nigel Robinson	22, 23 89			3.7.65 24.7.65	Peter Butterworth played the troublesome Monk.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. Space does not permit us to list all personnel involved in each story, or separate episode titles. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change.
Target novelisations: where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

The Doctor
A Time Lord from Gallifrey. An articulated figure.

Melanie
The last companion of the 6th Doctor and the first companion of the 7th. An articulated figure.

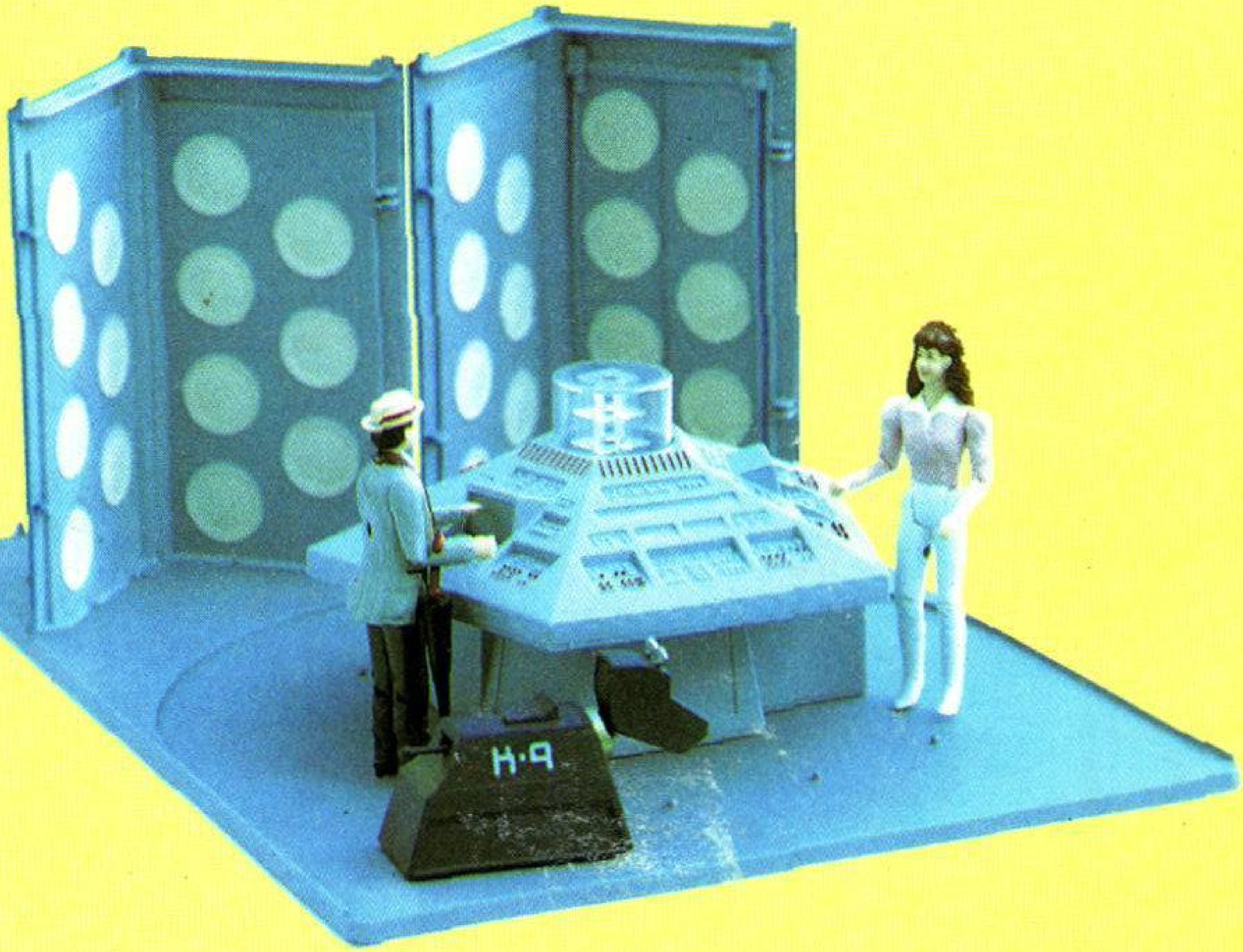
K-9
The Doctor's personal robot-dog computer with pull back action, wagging tail and nodding head. Runs around baseboard track.
K-9 © Dave Martin & Bob Baker

Console
Electrically operated rise and fall centre section with flashing light.

Tardis
With flashing light and opening doors. This item opens out to form the backscene when clipped onto the supplied baseboard.

25TH ANNIVERSARY SET

A limited run of a commemorative set produced especially for the 25th Anniversary of Doctor Who. Featuring commemorative Tardis, Console, Control Centre, Articulated Figures and K-9



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During '88 the following additional items will be available, to complement your set.

1 TeTrap - The first monster to encounter the 7th Doctor. A fully articulated figure with real leather wings. (Available Now)
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Autumn 1988 will see the launch of the T1 Set with 6 sided console, including digital time readout, in one of the video screens. The TeTrap will be included in the set with an additional backing piece to enlarge the back scene.

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